

MUSULMAN PAINTING



PLATE I

Frontispiece in colour Portraits of the three Emperors Akbar in the centre, Jahangir on the left of the picture Shah Jahan, right The Emperor Akbar still preserves the Turkish type of his father Humayun which Jahangir and Shah Jahan have lost He is represented holding out the crown to his grandson, his throne is supported by figures in imitation of Italian motives, in front of the throne are, from left to right, Shah Nawaz Khan Khan i Azam and Asaf Khan This splendid composition, executed about 1630 at Delhi, is signed on the right hand stool with the name of Bichitr (Album of Shah Jahan, Chester Beatty Collection, London)

MUSULMAN PAINTING

XIITH—XVIITH CENTURY

BY
E. BLOCHET

TRANSLATED FROM THE FRENCH BY
CICELY M. BINYON

WITH AN INTRODUCTION BY
SIR E. DENISON ROSS, C.I.E.

WITH 12 PLATES IN COLOUR
AND 183 IN COLLOTYPE



METHUEN & CO. LTD.
36 ESSEX STREET W.C.
LONDON

PLATE I

Frontispiece in colour Portraits of the three Emperors Akbar in the centre, Jahangir on the left of the picture, Shah Jahan, right. The Emperor Akbar still preserves the Turkish type of his father Humayun which Jahangir and Shah Jahan have lost. He is represented holding out the crown to his grandson, his throne is supported by figures in imitation of Italian motives, in front of the throne are from left to right, Shah Nawaz Khan, Khan-i-Azam and Asaf Khan. This splendid composition, executed about 1630 at Delhi, is signed on the right hand stool with the name of Bichitr (Album of Shah Jahan, Chester Beatty Collection, London.)

MUSULMAN PAINTING

XIITH—XVIITH CENTURY

BY
E. BLOCHET

TRANSLATED FROM THE FRENCH BY
CICELY M. BINYON

WITH AN INTRODUCTION BY
SIR E. DENISON ROSS, C.I.E.

WITH 12 PLATES IN COLOUR
AND 189 IN COLLOTYPE



METHUEN & CO. LTD.
36 ESSEX STREET W.C.
LONDON

First Published in 1929

PRINTED IN GREAT BRITAIN

TO
THE MEMORY
OF
H. J. AMEDROZ
1854-1917

INTRODUCTION

BY SIR E. DENISON ROSS

FEW men have had better opportunities of studying Persian painting at first hand than Monsieur Blochet, who, during his long service in the Oriental Department of the Bibliothèque Nationale, has not only had the care of one of the finest collections of Persian manuscripts in the world, but has moreover devoted special attention to the study of Persian miniatures and has published several valuable works on this subject, notably *Peintures de manuscrits arabes, persans et turcs de la Bibliothèque Nationale*, Paris, 1911; *Les Peintures des manuscrits orientaux de la Bibliothèque Nationale*, Paris, 1914; and *Les Enluminures des manuscrits orientaux, turcs, arabes, persans, de la Bibliothèque Nationale*, Paris, 1920.

The serious and systematic study of Persian illuminations is a new science and the problems which present themselves for solution or discussion are almost as young as the various theories which have lately been put forward.

Persian book illustrations—which represent almost all that is best in this delicate art—are so intimately connected with Persian literature that most of the spade work in regard to its appreciation and interpretation has perforce to be done by scholars who have devoted their lives to Islamic literature, notably the historical and poetic products of Persian writers. For we are dealing with a history which still remains to be written for Europeans, and with a literature which exists for the most part only in rare manuscript copies. Before the art critic can set about his work of technical analysis, the Orientalist must explain the political and cultural conditions under which the Persian artists worked.

A handful of Orientalists have been, as it were, bridging the gulf between the linguistic and the artistic sides of the subject, thus making possible the subdivision into schools and periods, the origins and developments of styles, and such like matters.

M. Blochet's method is that of the frontal attack, and it must be realized that many of his axioms refer to questions which are highly controversial. All he writes is stimulating and displays a close intimacy

MUSULMAN PAINTING

not only with his subject, but also with the more often explored fields of art history. If, on the one hand, we feel that M. Blochet is apt to side track us into countries and cultures somewhat remote from Persia, we at any rate cannot deny him a complete independence of opinion and originality. Moreover, the exceptionally wide erudition in out of the way history and literature which he displays at every turn compensates for the frequency of his digressions. His style is provocative, but one feels that his views are at any rate his own—that the conclusions at which he arrives are reached by the study and comparison of works of art themselves and are totally uninfluenced by what other Europeans have written on the same subject.

It would be interesting to trace the story of Persian art by following the sequence in which it came to the notice of Western students and amateurs. Although the great libraries of Europe contain many manuscripts illuminated and illustrated by Persian and Indian artists, little attention was paid by cataloguers to anything but the literary contents of such books. Persian paintings of the best periods were seldom found except as illustrations to narrative poems or histories, and before the vogue sprang up for collecting such paintings they were allowed to remain where they originally belonged, just as so many of the great works of the old Italian masters are allowed to remain in the churches they were intended to decorate. Nowadays, unfortunately, manuscripts containing fine miniatures are apt to be ruthlessly torn asunder, and the pictures sold one by one. The Indians, on the other hand, developed the habit of painting separate miniatures, and it is, no doubt, such individual paintings that were first collected by English amateurs in India and brought to Europe. The finest of such pictures were those of the Mogal school painted for the Delhi court in the sixteenth and seventeenth centuries, which often rival the finest work of the great masters of Persian illumination. Side by side with them a number of other Indian schools were represented, notably the Hindu schools of Kangra and elsewhere, which differ fundamentally from Indo Moslem style.

It was, no doubt, these isolated pictures which first aroused general interest in this subject, and it is only within the memory of the present generation that a serious study was begun of the pictures contained in manuscripts, and with this study began the appreciation of the various masters and styles of Moslem painting which is now engaging the attention of the art student and has led to the enormous prices now set on the best illuminated manuscripts.

From a variety of causes, climatic and political, old Persian manuscripts are very hard to come by, and we have very few specimens which

INTRODUCTION

go back before the disastrous invasion of Persia by the Mongols in the middle of the thirteenth century.

The earliest examples of Moslem miniature painting are contained in one or two manuscripts dating from this period, and had these not survived we should have missed one of the most important links in the chain of sequence, namely, what has been called the Mesopotamian style, of which M. Blochet has so much to say.

There can be no question whence this art is derived, though, as M. Blochet points out, there are still all too many earlier links missing from the chain. The early Christian influences are perfectly evident and these influences are quite independent of the later Italian influence which appears in so many of the finest works of the Persian masters of a much later period. These were no mere accidents, but the result of actual study under European masters either in Europe or in Persia. A totally different influence was that which came from the East of Persia and directly or indirectly from China. There is no gainsaying the spirit of the Far East in those delightful paintings of men and women, with their willowy figures shrouded by long flowing robes, with their heads slightly tilted to one side; and the culmination of Persian miniature art in the works of such a man as Bihzad seems to be reached in a happy blending of the West and East, where we find the conventional treatment of rocks and clouds reminding us of China and the graceful grouping of figures recalling the Italian primitives intermingled with Moslem buildings and Persian trees and flowers.

The basis of Persian art, as of Persian poetry, is convention and the task the artist and the poet set themselves is not so much originality of style as perfection of treatment. Just as in their verses there is never a question of deviating from the strict rhymes and metres, so in their drawings they adhere rigidly to conventional perspective and a purposeful neglect of relative light and shade. Poet and painter, with their fixed standards and a limited range of subject before them, aim at technical excellence, and only rarely at a new idea. Just as the poets who found their medium in romantic epics took for their subject stories often told before, so, too, the artists confined themselves to illustrating anew the same episodes from the same stories. It is as if the *Canterbury Tales* had been re-written, with only slight variations in metre and narrative, by a dozen different poets since Chaucer and had been illustrated by a hundred artists, some taking Chaucer himself as their guide and others his successors.

And such stereotyped subjects in art go back beyond the birth of modern Persian poetry to pre-Muhammadan times, as we know from certain familiar subjects found in Sassanian poetry.

MUSULMAN PAINTING

The Romantic epics are based partly on legends current in Zoroastrian Persia and partly on stories, mostly Biblical in origin, taken from the Koran. We may compare such subjects in European art as "Saint George and the Dragon" and "The Madonna and Child".

The only deviations from the common types are to be found in illustrations to historical works. Early examples of this must once have existed in plenty, but few are known to-day. But in the sixteenth century or even earlier, both in Persia and in India, there rose schools of painters whose business it was to portray the kings and their courtiers. But if the subjects were changed the style remained the same, and the main difference lay in the introduction of portraiture; and this, in India especially, led to the cultivation of portrait painting, of which so many beautiful examples are to be found in the European collections. In India the present century has witnessed the rise of schools of modern painting in which European and Japanese art both play a part; but in Persia the art of painting to day seems to be dead or stagnant, and the latest monuments of the Persian school are to be found in manuscripts of the early decades of the nineteenth century.

PLATES

The illustrations are arranged in groups as follows

Frontispiece

Plates II-XXXIX

XL-LXVII

LXVIII-CIX

CX-CXVIII

CXIX-CLXVIII

CLXIX-CLXX

CLXXI-CLXXII

CLXXIII-CLXXV

CLXXVI-CC

INDIAN MOGUL SCHOOL

THE ABBASID CALIPHATE

THE MONGOLS OF PERSIA

THE TIMURIDS

THE SHAIRANIDS OF TRANSOXIANA

THE SAFAVIDS

THE AFSHARS

PERSIAN DECORATIVE DESIGNS

THE OSMANLIS

THE TIMURIDS OF INDIA

All the plates except the frontispiece are placed at the end of the volume. Owing to difficulties of grouping some of the subjects are not in true chronological order.

MUSULMAN PAINTING

I

ISLAM, at the end of the sixth and beginning of the seventh century, represented the last stage of that violent reaction which arrayed the heresies of the East against Christianity. The supreme ideal of the Arab tribes was to lead a nomad life, exempt, in their deserts, from all the needs of civilization, in absolute liberty and independence under the leadership of the elders of their clan, unwilling to acknowledge the authority and the sovereignty of the powerful *empires* which bordered on their frontiers, and without interest in the political organization of the neighbouring nations, with whom they maintained no intercourse. Darius, in the sixth century B.C., had counted the land of the Arabs among the provinces of his immense empire; but we learn from Herodotus that this sovereignty was merely nominal, that the Arabs were a people too intractable to be brought under a monarch's yoke, who refused to bow before a golden sceptre, and that the Great King in his palace at Susa was obliged to content himself with such few meagre presents of incense and spices as the Arab princes who lived on the frontiers of Persia and Syria, would consent to offer.

The Arab horsemen, in the immensity of their desert sands, troubled little about the majesty of kings. There was nothing that meant more to them than the vast horizons of the deserts where they galloped their steeds; they boasted of a marvellous though imaginary past, of unconquerable ancestors who had defied the power of the gods as their descendants defied the power of monarchs, who had built among the sands of the Yaman the buried paradise of pillared Iram, a memory, transposed in time and space, of the Roman colonnades of Baalbek and Palmyra; who, like the king of Himiar, confused with Alexander the Great, had climbed the tableland of Persia and had led from there a formidable expedition against Central Asia and built Samarkand beyond the Oxus. They counted no happiness greater than the possession of a swift and shapely horse, of a pretty woman under her felt tent, a well-tempered sword-blade, a cup of golden wine to drink when the day was cloudy and the heavens dark.

MUSULMAN PAINTING

The Achaemenidae never dreamt of trying to impose respect for their sovereignty on the Arabs any more than on the Altaic tribes, the Sakas of Central Asia. Towards 508 B.C. Darius was so ill advised as to conceive the wild design of an expedition to impose his laws on the Scythians, on the Slavs who lived beyond the Danube on the steppes of Southern Russia, with the aim of wreaking exemplary vengeance for the invasion of the Turks who had ravaged Iran in the seventh century. The expedition ended in disaster, the Slavs retreated before the Persian armies, laying waste their lands, and they would have continued these tactics as far as the shores of the Hyperborean Sea had the son of Hystaspes conceived the wild thought of driving them to their lairs.

This experience was enough for the King of Persia, and he was tempted no further either in the south against the Arabs, whose sovereignty he professed to be, or against the Turkish horsemen of the Far East, who were no more subservient to him than the Arab clans, it was better to acknowledge the rebuff than to persist in a mistaken policy and obstinately continue the useless struggle with a people who revolted against any sort of civilization, who held death to be a lesser evil than the tyranny of kings, and whom it was impossible to overtake in the vast spaces where they galloped their horses.

Alexander, the conqueror of the world from the shores of the Great Sea to the steppes of Central Asia, saw, with legitimate anger, these nomads elude his laws, he conceived the design of taming these indomitable horsemen and making them feel the weight of Hellenic supremacy, he sent Nearchus in a celebrated expedition to reconnoitre the landings of the Peninsula, but death put an end to these plans, which, like the expedition of Darius beyond the Danube, would have ended in cruel reverses for the Macedonian.

The Seleucids, the successors of Alexander, and the Arsacid Parthians who won back the kingdom of Persia from Greek rule, were too busy to interfere with the affairs of the Arabs or to think of annexing the Arab deserts to their domains. Twenty five years before Christ, the Roman armies had to renounce the idea of bringing the Yaman under Caesar's domination.

From the beginning of the Christian era we may date a change, the birth of the new faith in the countries of Hither Asia made profound modifications in its religious organization, it treated, between the Iranian lands where Mazdaism flourished, and the Syrian provinces where Christianity was growing up, an irreconcilable antagonism which rapidly attained its climax.

Rome and Persia, along an immense frontier, struggled for the

MUSULMAN PAINTING

possession of Hither Asia. Rome, in her Syrian provinces, meditated the conquest of Iran, or, at least, of the whole of Western Iran, to be organized on her own lines and exploited for her profit, the Persians defended their independence in a war which lasted nearly seven centuries and was ended, on the eve of the Arab conquest, by the expedition of Herachus, who pillaged and devastated the northern part of the Sassanid kingdom, it exhausted both antagonists and destroyed their power, leaving them inert and defenceless on the day when they were attacked by the Arab forces, and their empires collapsed like a house of cards before the invaders. Rome and Ctesiphon alike sought to draw the Arab tribes within the orbit of their policy and to secure them as allies in a struggle, in which the very existence of the two adversaries was at stake. The Arab alliance was, in this war, of paramount importance, since it carried with it the conditions which were essential to victory, their tribes were not only inhabitants of the sands of the Yaman, the Najd, the Hadhramaut, they also ranged the deserts which lead up from Arabia to Northern Syria, between Palestine and Mesopotamia, Arabia, in fact, the country where the clans of the Tasm, the Jorhom, the Thamud, the Tayy, wandered, lay like a wedge driven into the vast Roman possessions; it was a menace to the flanks of the King of Persia, which could thus be turned. Whichever of the two sovereigns could attract the Arabs to his side would, at one blow, destroy all his enemy's strategy, but neither one nor the other, neither Rome nor Ctesiphon, could dream of imposing their laws on them by force of arms, the least imprudence on either side might throw the Semitic tribes into the arms of the enemy and lead to swift disaster. It is owing to this circumstance, as much as to the impossibility of their neighbours reaching them, that the Arabs owed the tranquillity which they enjoyed for long centuries, and that they escaped the scourge of war which devastated their frontiers.

The Greek Emperor and the King of Persia, not being able to force the Arabs to become their adherents, attempted to win them through their religion. Byzantium tried to make them Christians; Ctesiphon to convert them to the worship of the Sacred Fire.

Throughout the centuries of antiquity the Arabs practised the star-worship of the Sabaeans, the final phase of the astrolatry of the Chaldean Empires which were indebted to it for the invention of astronomy; they adored the Planets, the Seven Wandering Stars which travelled the Celestial Highways as their horses' hoofs trampled the tracks of the Great Desert; above all they worshipped Astarte, the full breasted Aphrodite who inspires men with desire, they

MUSULMAN PAINTING

called her Allât, 'the Goddess,' and the Black Stone of the Kaaba was her symbol, besides Astarte they worshipped anthropomorphic divinities or deified animals, in the third century of the Christian era their religion was cruel and savage to a degree, and down to the eleventh century A.D. they admitted, without any feelings of revulsion, the horror of human sacrifices.

Christianity and Mazdaism fought for the conscience of these peoples who possessed no national religion, but whose rudimentary, vague and indefinite beliefs varied with every tribe, and who offered an excellent field for foreign propaganda, they had been subjected to the influence of all the religious formulas of Hither Asia, to Sabeism, heir to the monstrous errors of Babylon, then, a hundred years before our era, to Judaism, and lastly to Christianity, while, in the east of the peninsula, Mazdaism must be added to the list. At the end of the third and during the fourth century, the Christian faith made a few converts in the Yaman, in the fourth century, here as in Rome, we see it enthroned among the Ghassanids and at Hira, whose monarchs lived in the most cordial relations with the kings of Persia, so much so that Yazdagard I entrusted to one of them, Noman, who had just embraced the Christian faith, the formidable responsibility of the education of his son, Bahram. Bahram was helped to reconquer the sovereignty of the Sassanian Empire by Mundhir, the son of Noman. These relations of the Arab clans with the two powerful empires that disputed the sovereignty over Asia, threatened to destroy their ancient independence by reducing their country to the position of a Roman colony or a Persian protectorate, the Ghassanids in Syria, the rulers of Hira in Lower Chaldea, were already the lieutenants and the vassals of the Basileus, Emperor of Constantinople, and of the King of Kings. These tribes had, it is true, long ago deserted the peninsula to settle in countries which the clans of the Yaman or of the Tihama did not look upon as Arab land, it was none the less evident that the example of the Ghassanid princes and of the King of Hira created a troublesome precedent, of which the Greek Emperor and the Persian King could take advantage with the tribes of Arabia proper; moreover all the north of Arabia Petraea owed obedience to the Greek Emperor, the shores of the Persian Gulf and the south of the peninsula recognized the authority of the Chosroes, who had conquered the Yaman in the sixth century, and the shores of the Red Sea south of Mecca that of the King of Alyssinia. There was born in the Arab tribes then, a feeling of reaction against this peril, imminent on the north as on the east, and this took the form of a religious movement which swept the people into a Holy War against the nations who threatened their

MUSULMAN PAINTING

thousand year old independence, it was preached by a man animated by an ardent nationalism, an invincible hatred of the foreigner

The conversion of the tribes, first to Judaism and then to Christianity, had accustomed the Arabs to the conception of a single Divinity, relegating the extravagances of the Sabaeen star worship to the limbo of outworn and obsolete beliefs. Mazdaism, fire worship, had hardly left a trace among the clans of the Yaman, Iranism was nowhere successful in its struggle with Hellenism, among the Arabian sands it was unable to oppose the progress of Christianity, and all the influence of Iran was concentrated on her eastern border and the struggle with Hinduism which severely limited its progress. Muhammad, who was born about 570, perfectly understood that the chief opponent of Arab independence was Constantinople and the orthodox form of Christianity, in his struggle to win the throne by means of the altar he was led into the same error as lay in the Oriental heresies which had sprung up against the dogmas of Byzantium, he took over the errors of Mani and Marcion, that of Mani with its opposition of the Genius of Evil to the Principle of Good, a conception not to be found in primitive Christianity and which reduces the divinity of Jesus to the rôle of a prophet sent on earth to fight against the Spirit of Darkness

Muhammad developed these errors in the spirit of Sabellianus, in the theory of Samosatenuism, following the idea of Arius, who denied the doctrine of the Trinity and proclaimed and taught almost identical aspects of the same dogma. Sabellianus declared that the Father, the Son, the Holy Ghost, are three names, three methods of referring to a divine Monad, absolute in His Unity, the Samosatenuans said that Christ is not God, Arius that God cannot beget, since the Divine Substance is absolute in Unity. He continued the aberrations of Montanus, which were, to a certain extent, taken up in modern times by Swedenborg. Montanus taught that the revelation of Jesus Christ was not final, since a revelation to him personally had followed that of the Son of God, he claimed that he had received the revelation of the Holy Ghost and that the Paraclete was made manifest in his own mortal shape, he condemned the pursuit of riches, pleasure and science, and banished art and science from his Republic, in order to limit man's intellectual effort to conceptions which approximate him to nothingness. Immediately after his escape from the King of Persia's prisons, Mani, who was the successor of Montanus and exaggerated his doctrines, proclaimed himself to be the Paraclete whose coming is predicted by the Evangelists. So also, in 1850, did Hung Hsiu ch'üan in China when he provoked the terrible insurrection of the Tai ping who

MUSULMAN PAINTING

were the degenerate descendants of the Manichaeans of the Middle Ages

Islam, indeed, is nothing but a reaction against Johannine Christianity, the first of the Gnostic sects to return to the Jewish doctrine of the Parousia, only with an extension of the Messiahship to Muhammad. Manichaean communism was not shocking to nomad Arabs, whose property was limited to the possession of a few valueless objects, it offended Western ideas, in the twelfth century the French treated the descendants of the Manichaeans as 'publicans,' just as Louis XIV, not without reason, considered the sects which sprang from Catholicism, Jansenists as well as Protestants, as Republicans. Islam remains a sect of Christianity, as is shown by the names of Jesus, Joseph, Mary, Zacharias which could only be found in a Christian form, it is evolved out of Judaism, on which it is based, but is different and inimical to it, as is shown by the circumstance that, though the Musulman year is based on a lunar reckoning its week corresponds day by day with the Christian week, the same day being Sunday, Monday and Tuesday in Islam and in Christianity.

And the name of Muhammad himself, Ahmad, is only a translation of *Παρακλητος*, heard as, in the pronunciation of the later periods of Hellenism, *Παρακλητός*, Parachitos, with complete confusion of the η and the υ, therefore Moslems teach that the name of Muhammad is, in Syriac, Mothamani, in Greek, Parakletos, in the Pentateuch, Tabtab, in the Gospels, Midlimidh, in the Psalms Parakletâ, which is the Syriac form of the Greek Parakletos, in the Koran, Maklâ, in Heaven, Ahmad, on earth, Muhammad, in Paradise, Kasim, in Hell, Dai.

The Jews, more than anyone in the world, held definite opinions on this question, they have never admitted for a single instant that Islam could be an aspect or reformation of their beliefs, as we know from two Byzantine historians, Theophanes and George Cedrenus, they have always held this doctrine and have always had the most precise and definite perception that Islam is a sect evolved from Christianity, is indeed in its essence absolutely Christian, declaring that Muhammad is the Christ whose coming is predicted in Holy Scripture.

Cedrenus did not hesitate to write that Islam is a Judeo-Christian syncretism, in the composition of which Muhammad took from the Jews the conception of the Oneness of God, from the Arians the Word, and the Creating Spirit, from the Nestorians the denial of the Divinity of Jesus Christ. Among the Moslems of Persia we find traces of a very ancient custom, according to which, when a child is born in an Iranian house, the midwife traces with a sword on the four walls of the room

MUSULMAN PAINTING

where it first saw the light, four lines which are supposed to represent the perimeter of a tower within which she imprisons Mary and her Son to prevent their coming to trouble the Islam of the new born infant. This custom shows that the Moslems of Persia are perfectly aware that the principle of Islam is a reaction against Christianity, while they are undisturbed by Mazdaism, which was the official religion of Persia before the Arab Conquest, and are in no way afraid of its influence. The political and religious movement which had presided over and led up to the birth of Islamism persisted in the Asiatic world, so much so that, in 713, a false Messiah appeared in Syria and deceived the Jews. Muhammad's earliest biographer had kept remembrance of intimate relations between Islam and Christianity, he relates that a Christian monk, named Bahira, discovered in Muhammad the signs of Prophecy, when as a child he was travelling to Damascus. Bahira revealed to him the greatness of his mission, which manifestly signifies that Muhammad took the idea of his reformation from the Nestorian faith.

Even Eastern Christians tell that Bahira is the author of the Koran, this claim, if exaggerated, is not so absurd as it looks, Muhammad did not know how to write, and he could not appeal to Arabs to write the Book, for they would have betrayed his secret. That is why he was obliged to have recourse for help to Nestorians and Jews. Clearly the Koran is not a single writer's work. In the seventh century Jews were very powerful in Arabia and were the Prophet's worst enemies, they saw clearly Islam was dangerous for them, and, not being able to hinder it, they tried to monopolize it, the protagonist of this policy was a celebrated rabbi, Kaab, who told Muhammad the whimsical stories of the Bible which are found in the Koran, and which made him believe his mission bespoken in the Sacred Book, several chapters of the Koran begin by mysterious letters which are only initials of Hebrew words by which Kaab indicates that he wrote them by Muhammad's orders. Those relations between Islam and Christianity explain their absolute incompatibility, in spite of Father de Foucauld's ravings, they establish two irreducible forms, and all that Islam takes from Christianity is decidedly lost for Christ's Faith.

The conversion of the Arabs to a belief which was a variant of Christianity, broke the tradition of the tribes and led them into ways which, up till then, had been strange to them, Arab civilization before Muhammad and the civilization which was born from his efforts, are two absolutely different formulas bearing no relation to each other, the names borne by the Moslems after the coming of Islam do not recall those of the Arabs who were the contemporaries of the Sassanians,

MUSULMAN PAINTING

their descendants forgot them and adopted names used by Christians, so that the knowledge of the best Arabic of the tenth and eleventh centuries would fail to help anyone to understand the Arabic spoken by the poets of Paganism

Islam, in fact, from all points of view, religious, scientific, literary and artistic, in the Asiatic provinces of Syria, in Persia, in Iran, is only the carrier of the tradition of classical civilization to the lands of the Far East as far as the Pamir, where the influence of the Celestial Empire, of the Chinese world, begins. This circumstance explains why and in what way it is easier and simpler for us to penetrate into the thought of the Musulman than into the subtlety of Far Eastern ideas, into the labyrinths of Hinduism or the hieratism of the Chinese, we rediscover in Islam the simplicity and rectitude which characterize the classical spirit. Doubtless the elements which it borrowed from Greco Roman civilization have become altered, but it has only carried on in Asia a tradition which took its birth in Constantinople, which created Byzantine form, it accentuated it, but not more than did the other sects which derived from Christianity, from the faith of the Basileus Emperor of Constantinople and Sovereign Lord of all the world. The spirit of Musulman ornamentation can be discovered in the Byzantine decoration of the Double Gate at Jerusalem, in the godrooms of the cupola of St Sergus at Constantinople, long before the time of Islam, the tendencies and idiosyncrasies of Mesopotamian painting and of Persian illumination are revealed in the works which were born before the flight of the Prophet to Medina, at the hands of artists of the Late Empire who indicated in their brilliant compositions the direction to be followed by their Asiatic disciples.

The Moslems did not carry these exaggerations, which finally brought the perfection of classic art to degradation, much farther than had been done by the subjects of the Greek Emperor, they avoided the endless complexity of the Hindus till the distant time when they borrowed from them certain subjects, certain conceptions alien to their own spirit and which remained isolated in the body of their thought and had no real influence on the evolution of the Musulman spirit or on its development, they distrusted these wild imaginations in the same way as we distrust them because their thought belongs to the same cycle as ours, because it follows the same tracks, holds the same conceptions and is evolved from the same norms in accordance with tendencies and laws derived from the Greco Roman genius at different stages of its development and through transpositions due to Christianity and to a sect closely related to it.

Islam found itself, at its beginning, drawn into the same opposition

MUSULMAN PAINTING

to Byzantium as were the heresies born in the Asiatic provinces of the Roman Empire, maintaining it too with even more relentless severity, since, while waging war in the sphere of religion it waged it also on the actual battlefield. This reaction against Christianity, materialistic, anti idealistic and anti artistic as it was, this lower aspect of Manicheism and Montanism, inevitably found itself, in every department of life, in opposition to all those things which were the pride of Christianity; the Christians kept Sunday holy, since Muhammad could not substitute Saturday, this being the Sabbath of the Jews who were no less odious to him, he went further back in the series of days to Friday; he forbade all artistic forms and solemnly cursed all poetry, not suspecting that, in this, he was a follower of Plato, Islam, inheriting the Jewish prejudice against the reproduction of living forms, condemned sculpture and painting. His worshippers exhibited no liking for science, which they regarded as an unprofitable thing whose only aim and result were to turn man aside from the sole ideal he ought to pursue in this world, the knowledge of the Creator.

II

THE Koran has not recorded these prejudices of Muhammad against all the manifestations of the human mind, this does not prevent their having been present in the spirit of Islam at its beginning. The Tradition formally forbids the representation in painting of anything but inanimate objects, trees, flowers, houses. Tradition in its authentic parts, those which are accepted as such by Musulman expositors, faithfully represents the thought of the Prophet, deprived of the literary form in which he clothed it, it is beyond doubt that it corresponds with Muhammad's cast of mind; the Prophet realized perfectly that the arts and sciences had not been invented for Bedouins of the Great Desert, that they would never succeed in practising them, a thing above their powers, that the representation of the human figure lay far beyond their reach, and that it was better to paint tents and palm trees than to carve on the rocks of Arabia horrible formless drawings, supposed to represent men. It was certainly these prudent considerations which wisely influenced the Jewish lawgivers, when they forbade the Hebrews painting and sculpture; it was certainly better never to handle the sculptor's chisel than to carve in stone monstrosities like the Assyrian and Phoenician divinities; it is always a proof of tact and intelligence to call a thing forbidden when one is incapable of doing it, not to mention the fact that men are very prone to disparage and forbid in others what they themselves cannot do.

In the same way and for the same reasons, we find that in the West, between the end of the sixth and the last year of the eighth century—for two hundred years under the rule of the Merovingian princes—the Latin manuscripts contain no painting animated by the representation of the human figure, no picture illustrating the scenes and histories whose episodes are described in the text. The artists of those far off times, like the Arab illuminators up to the end of the tenth century, contented themselves with the multiplication of ornament, the execution of which in geometrical lines was much less difficult than that of animated scenes, it cost them infinitely less effort to arrive at a result very much superior to what they would have

MUSULMAN PAINTING

obtained had they attempted to imitate the perfect work of the Roman painters or the artists of Byzantium; this tradition, as we can see in the illumination of the second Bible of Charles the Bald, was still a living one and persisted unimpaired to the Carolingian period. Moslems, in the countries where Arabic was spoken, faithfully obeyed this prohibition; they realized that it was useless for them to try and force their talent, and that a life confined to material cares fitted them much better than the occupations of the mind. Tradition has handed down the severe words pronounced by the Prophet when he forbade the Faithful to play chess on the same grounds as he forbade painting, and it solemnly curses those who push contempt for poverty so far as to be served on finely chased gold plate. Moslems accepted all these sentences as equally authentic and important; yet, with the possible exception of the early years of the dynasty of the Omayyad dynasty of Damascus in the eighth century, these prohibitions have never prevented the Commander of the Faithful from playing chess or drinking ruby-coloured wine out of gold cups decorated with patterns in relief; matters less difficult than the study of geometry and very much more within every one's reach than painting or the rhythms of poetry.

III

THE Arabs of this date, the end of the sixth and the beginning of the seventh century, possessed no artistic formula other than the rhythm of their poetry, poetic inspiration rhythm cadence, verse, eloquence are born spontaneously in the mind of man, these brilliant qualities are found among the peoples who have least artistic tradition among the Turkish clans, among the Altaic races who know neither how to read nor how to write, in a shape which seems better when their ignorance is greater. A Mongol historian of the seventeenth century has preserved for us, in a very mediocre chronicle, the speeches made by Chingiz Khan on his deathbed and by the last Mongol Emperor when he realized that he had lost his crown, and there one feels in the splendid form of a rhythmical and cadenced prose which exactly resembles that in which the Prophet expressed himself, the breath of inspiration which fired the orators of Classical Antiquity and the Chinese Emperors of the ancient dynasties whose words have been preserved for us by Ssüma Ch'ien.

The Arab tribes, under their felt tents, knew no other mode of artistic expression could conceive no other, did not believe that the verses they sang could never be imitated by the poets of future centuries, and Muhammad went to sleep his last sleep in a miserable mosque made of the trunks of palm trees with a ceiling of boughs which had been stripped of their leaves while, eighty years earlier, the Sanctuary of Mecca had been rebuilt by Byzantine architects in the Greek technique of the Late Empire which was identical with the Roman style.

Islam as constituted by the Prophet in the Koran and as defined by Tradition, is a rudimentary form of civilization. It exactly suits the few needs of nomads who possess neither fixed homes nor government nor codes of law nor national cohesion, its norms were inadequate for the development, the evolution of a vast empire which gathered under the shadow of a single standard different nationalities opposed in spirit and of divergent ideas. The meagre and monotonous framework within which the Prophet originally enclosed it cracked on every side and burst in pieces the day after his death,

MUSULMAN PAINTING

when his immediate successors, the Orthodox Caliphs, quitted the desert on their march to conquer the world. In order to live and to organize their domains, the Moslems were obliged to borrow all the formulas which nourished the empires they had ruined, in their utter powerlessness to originate any conception, any idea, which should be wholly their own, they copied, without understanding, in a debased and hasty form, all the norms which had belonged to the Chosroes and the Caesars. During nearly a century the Caliphs saw themselves reduced to striking their coins with the stamp of the Persian monarchy engraved with the effigy of the last of the Sassanians Yazdagard III, whom the Arab generals had compelled to fly to the Celestial Empire, seeking in the Chinese capital for aid against the armies that came up from the West to conquer his kingdom, and Khusrau Parviz, who had failed to conquer the lands of the West and the Arab desert, later on, in Syria and Mesopotamia, their successors imitated the stamping of Byzantine coins. Musulman rule was superimposed on to the classical civilization of the Late Empire in the towns of Syria in Egypt, in North Africa, it weakened the vitality of its formulas cramping it daily more and more till it was finally extinguished.

In its beginnings Islam was a reformation which depended on the Koran and on Tradition, it was nourished on the divine word and the maxims of the Prophet without experiencing any intellectual craving for the ways of art or of science. It constituted a religious form, savage and implacable, ready to shed blood for a trifle. Theorists like Zahabi and Ibn Taymiyya, not to mention the Persian jurists, are unbearably doctrinaire and limited in outlook, all Moslems in the first centuries had exactly the same mentality as the ulamas of Constantinople, the mujtahids of Teheran, the marabouts of Kairawan or of Timbuctu, they were ignorant and wished to be ignorant of history, geography, philosophy, the science of mathematics and all forms of art whatsoever. Their only study was the sacred Koran and the Muhammadan Tradition, they considered and pronounced before the tribunal of their own minds, that all besides is, in the highest degree, vanity, art is corruption, literature an illusion, science a mystification. Islam reduced to these absurd premises, could never have survived without the transformation which it owes to the Mystics, who spiritualized it through the influence of modifications whose essence is Christian, or without the Christians themselves, to whom the hateful doctrinaires of Islam scornfully abandoned the charge of the arts and sciences.

The Oriental Christians lived under the yoke of the Caliphs in material conditions which were infinitely less miserable than we are

MUSULMAN PAINTING

tempted to believe and much freer than legend tells us, in Syria and in Egypt they continued to live in the Roman tradition of the Late Empire, exactly as they had lived in the reign of Diocletian or of Justinian, they continued to illuminate their Gospels and to decorate their chapels with frescoes, to think like Byzantines, which no one in the world could prevent their doing, and not like Orientals; at the worst they were obliged to cover the too conspicuous practice of their ritual habits with the veil of prudence, but the great fact is that they carried on the work of Byzantium, that is to say, the work of Rome, the thought of Athens, when they translated it into Arabic, just as they had perpetuated it when they translated it into the Syriac tongue, and attempted to clothe it in Semitic forms. Up to the end of the tenth century everything in Islamism which lay outside the strict confines of Koranic study—the arts and the sciences—were and remained the exclusive appanage of the Christians who lived under the Musulman yoke and were the descendants of families who, for nearly a thousand years, had lived under the Greek rule of the Seleucids or the Ptolemies, of the Romans, of the Emperors of Byzantium, under a classical influence ten centuries old.

IV

IT is an extraordinary fact that up to the year 699 all the records of the Caliph's administration were written in the Greek language by Greek functionaries, that is to say, by Christians, the Byzantine historian Theophanes tells us in his chronicle that, in this year, the Caliph al Walid forbade, in the most formal fashion, the agents of the Treasury to write the official records in Greek, and commanded that they should be set down in the Arabic script, always excepting the figures, since it is impossible in the Arabic notation to write 1, 2, 3, $8\frac{1}{2}$ or $8\frac{3}{4}$, thus peremptory order was the reason why Christian scribes and accountants remained in the Government offices, where Theophanes notes their presence about the year 805

The Omayyads, who succeeded the first four Vicars of the Prophet, the Abbasids, who transferred to Baghdad the spiritual power of the Caliphs of Damascus, very early realized that Islam would not continue to survive in this isolation, in this intellectual desert, they saw that a vast empire cannot be governed in the same way as a clan of nomads, that the Caliph could not make his home under a tent of camel's hair like the Emir of the tribes that roamed around Mecca, that it was necessary for them to create arts and sciences and to relegate the Koran and Tradition to the realms of the ideal, they made these the exclusive appanage of a class of scholars very learned, but wholly impervious to things of the mind, these scholars they left to their books, their commentaries and their barren meditations, while persons more active and less limited intellectually were entrusted with the task of grappling with the realities of action and government

It was during this period, then, which followed the time of brute conquest by the sword, when Islam was feeling the urgent need of organization if it was to survive, that the Musulman princes had their sumptuous temples and vast palaces built and ordered their subjects to translate into the Arabic language the works of Hellenic science, the books of the mathematicians and the philosophers, utilizing the versions made by the Christians of Syria from the third to the sixth century

MUSULMAN PAINTING

They found this as difficult a matter to bring about through their own efforts, at the end of the seventh and beginning of the eighth century in Damascus, as Noman, son of Imr al Qays and King of the Arab Christians at Hira in Lower Chaldea, had found it in 418, nearly three centuries earlier, when he desired to build the celebrated stronghold of Khavarnak, and had to commission a Greek architect, whose name Sinimmar is a transcription of the Hellenic form Severianos, as difficult as the Arabs of Mecca found it, when they wished, shortly before the time of Muhammad, to rebuild the sanctuary of the Black Stone, and found themselves obliged to hand the work over to Greeks and to the Copts, the Egyptians of that time who depended on Byzantine technique

The Dome of the Rock at Jerusalem, with its immense cupola covered with sheets of lead in the Byzantine fashion, was built in the year 691 by the orders of the Omayyad Caliph 'Abd al Malik, it imitates in the most perfect manner the technique of Sta. Costanza in Rome, which was built by Constantine, through the intermediate example of St George of Ezra, which was built in the reign of the Emperor Justinian, the mosaics which decorate the walls of the Dome of the Rock depict, with great perfection, enormous foliage springing from golden vases after a model that is essentially a Christian form and which we find again in the mural decoration of the Basilicas of the Eternal City it is derived through a series of simplifications conformable to the Musulman spirit, from Roman decoration, the pictures of living beings having been eliminated and those of plants only being left, the presence in the constants of its plan of the number of the Trinity is enough to show that the architect who worked in the Holy City for the Musulman king was a Christian. So also the cruciform plan of the mosque of Sultan Hasan at Cairo (about 1350) in the form of a Greek cross imitates the celebrated type of Byzantine technique, that of the Holy Apostles (sixth century), of St Mark at Venice, before its restoration, of St Front at Périgueux, of the Pantheon at Paris. The Arab historians have preserved for us the exact information that at the very beginning of the eighth century, al Walid, the son of 'Abd al Malik, Caliph of Damascus, sent to demand in a threatening tone that the Basileus, the Emperor of Constantinople, should send to him in his dominions, craftsmen who could build him at Damascus and at Medina over the Prophet's tomb splendid temples, which the Commander of the Faithful desired should rival the magnificence of Rome and of Constantinople

Moslems have spoken with enthusiasm of the brilliant mosaics which covered the high walls of the Mosque at Damascus, whose golden

MUSULMAN PAINTING

sheen lit up with its deep glow the darkness of the naves; they represented in their rainbow-coloured surface, ramparts of fortified towns, monuments and trees, copying cartoons of the mosaics or frescoes of the Late Empire from which the Christian artists who worked for the Lord of the Orient eliminated, as at the Dome of the Rock, all human figures, all living forms, the representation of which was strictly forbidden to Moslems and impossible on the walls of their sanctuaries.

And the roofing of the Roman Basilica which was set up at Medina over the tomb of the Prophet, and which was the pride of the Prince of Damascus, is supported by two rows of porphyry columns with gilded Corinthian capitals in the style of the columns in the Mosque of Omar at Jerusalem, and nearer in technique to the Temple of Jupiter at Athens than to Sta. Sophia at Constantinople or the churches of Ravenna; the Musulman architects did not work with such jealous care and they built their sanctuaries, the Mosques of Amru at Cairo (mid-seventh century), of Tunis, of Cordova, upon colonnades whose shafts and capitals had been stolen from the Roman temples; this they did as much from economy as from their knowledge that it would be impossible for them ever to achieve as much themselves. We learn from Theophanes that, when this same 'Abd al-Malik conceived the project of rebuilding or rather of restoring the august sanctuary of Mecca, he commanded that the pillars of the Church of St. Gethsemane should be removed and transported to Mecca; it needed all the zeal of a Christian named Sergius, who was Mansur's secretary, joined to the efforts of another Christian named Ctesus, to make the Caliph of Damascus abandon this design. The predominant influence of Christian technique can be found in Islam at every period; the mural decorations in marble in the little Mosque al-Burialui, in Cairo, built in 1630, in the reign of the Turkish Sultans of Constantinople, reproduce the celebrated technique of the Cosmati, which is found a thousand years earlier in the most ancient churches of Rome and Ravenna—at St. John Lateran, the Mother of the Churches, at San Paolo on the road to Ostia, at San Lorenzo fuori le mura, in the Baptistry of the Orthodox—combined with a decoration composed of crosses which runs along its walls.

MUSULMAN PAINTING

nothing which might, in the eyes of their people, testify to the greatness and the power of their Empire, the walls of one of the residences of Harun al Rashid, the prince of the Thousand and One Nights, at the end of the eighth and the beginning of the ninth century, were decorated with plaques of glazed faience on which human figures can be seen, done in a manner and a style which are very close to the technique of the paintings found in much later years, in the second half of the twelfth century, in the illuminations of Mesopotamian manuscripts

It was only fifty years later, in 847, that the Caliph al-Mutawakkil billah decorated his palaces in Samarra with mosaics in which living figures occur, the representation of human personages in the acts of their life which, up till then, had been forbidden by Tradition and had only been found in subsidiary decorations of glazed faience on the friezes of walls, as a framework. At that date, the Kings of Islam found themselves exactly in the same situation as the Sassanian monarchs in the fourth century, they copied either Christian or Babylonian models: thus al Mutawakkil ordered to be built in Samarra a minaret in the form of a Chaldean zigurat.

If the Musulman princes were able to allow themselves these artistic fancies in their sumptuous homes, it was not so with their subjects, and the art of figure-painting, the illustration of the text of books, continued to be forbidden up to the very end of the tenth century.

WE know through the explicit witness of a specialist of great learning who spent his whole life in publishing the works of ancient authors and collecting materials for writing the history of the book in the Musulman world, from the technical as well as from the literary point of view, that, in the year 989, the decoration of manuscripts by paintings and designs illustrating the narrative was an unknown practice in Baghdad, the capital of the Abbasid Caliph, the metropolis of Islam. In the treatise he wrote on this subject he scarcely mentions the headpieces and the frontispieces ornamented with heavy decorations made up of a combination of geometrical forms, which were traced, painted and illuminated by calligraphists, who were careful not to introduce any representation of the human figure; and his silence is more eloquent than the assertions of an Arab traveller who claimed to have seen about the year 909, in the palace of the King of China, who showed them to him, a series of pictures representing the prophets of Islamism, Noah, Moses, Jesus Christ surrounded by the twelve Apostles, and Muhammad mounted on his camel. If it is difficult to believe that an Emperor of the T'ang dynasty, at the end of the ninth century, should have deigned to keep in his Treasury such objects, which had not a shade of importance for a man of his race, it is altogether unlikely that he should have taken the trouble to show them and comment on them to a poor Arab merchant, travelling on his own business and at whose approach the doors of royal palaces were certainly not usually flung wide. But travellers' tales are proverbially false, as all explorers and all travellers know; the best of them have not escaped this sad fate, as witness Sa'di in his *Bustan*, where he tells us, among other glaring improbabilities, that he mystified a Brahman of the town of Somnath in Hindustan, whom, in the simplicity of his ignorance, he makes a follower of the Zoroastrian faith; not to mention the fact that everything Moslems tell us about China before the time of the Mongol conquest and the beginning of the fourteenth century, is a tissue of inventions and lies, the yarns of ignorant sailors who had seen the Celestial Empire through the smoke of taverns, when their ships had strayed into those distant regions.

MUSULMAN PAINTING

It was after this date (989), during the last years of the tenth and the beginning of the eleventh century, that Musulman life began to be regulated by less severe, less narrow principles; the rigid attitude of the first Believers had become, at this time, more than three and a half centuries after the Prophet, merely an irksome memory which it was wiser not to evoke; the only people who still remembered it were the theologians and jurists who, like all those who uphold a rigid tradition and preach its integral observance, were beginning to be looked on as antiquated and tedious. By the eleventh century the austerity of early times had given place to slackness, to concessions, to compromise with the spirit of Muhammadan law which were encouraged by the loose life led by the princes of Islam in their palaces at Baghdad, by their residences in Samarra, and by the political and religious convulsions which had shaken the Caliphate to its foundations, an omen of the dark days of its decadence in the hands and under the rule of incapable princes, up to the hour when the remains of their authority and their power definitely vanished before the Mongol horsemen who emerged from the steppes of the Far East to override the Kingdoms of the West.

It was at this date, towards the year 990, or the year 1000, that the Musulman scribes of the great cities of the Caliphate, at Baghdad, Kufa and Bassora in Mesopotamia, at Jerusalem and Damascus in Syria, took courage and attempted to copy the illuminated paintings in the books of the Christians, such as the Syriac Bibles and Gospels translated from the Greek text of the Old and New Testaments, containing illustrations copied by artists brought up in the Christian faith, from pictures made in former centuries, in the workshops of the Late Empire.

Fresco painting, like the book illustration derived from it, was always very limited and very rare in the domains of the Pontiff of Baghdad, it remained, in spite of intellectual development, in spite of the trend of ideas toward greater freedom, a forbidden technique to which was opposed the authority of the high personages who embodied the knowledge of the truth according to the law, for these veiled their faces at the sight of an illuminated Arab manuscript, just as the ulamas of Constantinople or of Shiraz, at the beginning of the nineteenth century, when their eyes fell on an illuminated Bustan or on a Divan of Jami, adorned with sumptuous miniatures.

The art of carved work and sculpture is, to-day in Syria, at the beginning of the second quarter of the twentieth century, the exclusive appanage of Christian craftsmen who have handed it from father to son, from time immemorial, since the time of the Late Empire, even since Roman times, or the period of the Seleucid rule. In A D 1313,

MUSULMAN PAINTING

the Sultan of Egypt brought Christian marble cutters from Damascus to Cairo, in order to build in his capital town an exact reproduction of a famous monument of the Syrian metropolis, called Kasr Ablak, whose stones were alternately white and black, manifestly a Syrian Christian work. The Moslems are wholly ignorant of this technique, which is for them an unfamiliar art, they did not learn it in the seventh century, at the time when they snatched the provinces of Syria from the rule of the Byzantines, because they felt no need of it, and because, since the Christians undertook this kind of work, it was wholly unnecessary for them to be at the pains of acquiring it. Book illustration is so intimately allied to mural decoration that it was most probably, at first, the exclusive prerogative of the Christians, and afterwards of the Syrian families converted to Islam in the seventh and eighth centuries who had preserved intact the intellectual outlook and way of thinking of the Byzantines of the fourth to the sixth century. Finally it became the speciality of certain Moslems who were not embarrassed by religious scruples and put themselves to school with the Christians and became their disciples. One of the most remarkable of these artists, whose work will be described on Plates XXIV-XXXI, Yahya, son of Mahmud, descendant of Kuwwariha, of the town of Wasit (1236), was, as his ancestor's name sufficiently indicates, descended from an old Aramean family which had professed the faith of Christ at the time when Syria obeyed the laws of the Byzantine Caesars and who in the thirteenth century worked at Baghdad for the Abbasid Caliph. The example of this artist shows, in an incontrovertible manner, that in the Arab speaking provinces, in this mid thirteenth century, when the gallop of the Mongol horsemen thundered along the frontier of the Caliphate, custom ordained that the calligrapher should illuminate the book which he had just copied. The persistence of this tradition on the eve of the fall of the sons of Abbas, allied as it is to the tradition of the carved work which Moslem artists of the Syrian provinces entirely abstain from and leave to the Christians, shows that painting in the thirteenth century was considered in Islam as an altogether secondary art, as an aspect of calligraphy and, what is more important, that the Moslems of the old stock were indifferent to it, that they left the care of it to the Christian painters, or to those of their co religionists who were descended from old Syrian families which had practised Christianity, reserving to themselves the illumination of the titles and the initial folios in geometrical designs, as in the tenth century.

The decoration of Arab manuscripts with paintings and pictures was always greatly restricted under the Empire of the Caliphate, there was, naturally, no question of illuminating with figure-designs books of

MUSULMAN PAINTING

theology or law, which in no literature, at any time, have lent themselves to such embellishments History, in the first centuries of the Caliphate, in the Syrian and Mesopotamian provinces, was only an offshoot of Tradition, in the ancient parts, it was exclusively based on the sayings of the Prophet, the words of his companions, and on the discourses of men who had not enjoyed the happiness of actually seeing the Messenger of Allah, but who had known those who had lived in his intimate circle who had drawn near to him who had talked with him This portion of history, all history from the creation to the beginning of the eighth century, was held to be as sacred as the Traditional books, and it would have been sacrilege in the highest degree to sully it by the addition of pictures, the history of later events, those which took place under the reign of the Omayyads of Damascus and the Abbasids of Baghdad, is in the eyes of strict Moslems, nothing but an unnecessary appendix to sacred history, in which sensible men need take no interest, for it consists exclusively of a detailed account of crimes and catastrophes which, in their uninterrupted succession, make up the history of man, the character of Arab poetry was almost as narrow in its exclusions, and did not want illustration in books of verses Painters might only exercise their talents on certain very rare works, whose profane character was so clearly indicated by the subject treated as to leave no room for doubt books of pure literature, which consisted of anecdotes, insignificant and puerile themes, only served their authors as a means of exhibiting the virtuosity with which they could handle the richest and most difficult of spoken languages in the world—the ‘Assemblies’ of a grammarian of Bassora at the end of the eleventh and beginning of the twelfth century, who collected under this title a series of novels, some of which are written in an unintelligible fustian, while others are senseless juggling with words, the Arabic translation of the Fables of Bidpai brought to Iran from Hindustan in the sixth century, in the reign of Khusrau Anushirwan, translated from Sanscrit into Pehlevi and from Pehlevi into Arabic by Ibn al Muqaffa in the reign of the Abbasid Caliph al Mansur, in the second half of the eighth century, the Arabic version of the insipid Greek novel Barlaam and Josaphat, the Arabic translations of books of Greek science, treatises on medicine and surgery, the illustrations of which aimed less at pictorial merit than at demonstrating to students the practice of their art, those of the treatises on astronomy where the severe designs represented the instruments used for observation of the stars for measuring their movements and co-ordinates and for depicting on the sphere the forms under which the astrologers of Antiquity had represented the constellations and the Signs of the Zodiac All these books were written

MUSULMAN PAINTING

in Arabic, but they no more formed a part of Islamic literature than a translation of the Homilies of St John Chrysostom or of Severus of Antioch, the Moslem Doctors despised them all alike, they could not conceive their holding the attention of a sensible man, even for an instant, they professed to ignore them as useless and scandalous, and confined their studies to the sacred text of the Koran and the august Traditions

The most ancient paintings conceived and executed in the Mesopotamian style and manner go back to the middle of the twelfth century, they are reproduced in Plate II of this volume, they illustrate a sumptuous copy of the translation into Persian of the Tables of Bidpai, executed at Ghazna in this same period. Musulman artists had been illuminating the books of their literature and had established their rich technique during the century and a half before this date, approximately A D 1150, the essential difference to be noted between these paintings and all pictures, all illustrations which decorated the costly books of the time of the Caliphate, lies far less in an autonomous evolution of Mesopotamian art and its formulas from the date of their creation about A D 1000, than in the fact that they are awkward and clumsy adaptations of the masterpieces of the Late Empire, through the intervention, first of copies and then of imitations, of the paintings in Greek manuscripts

Already Christian artists of Jerusalem or Alexandria had, in their copies or, if we prefer to say so, in their imitations of the books of the Late Empire, weakened the nobility and the purity of the classical forms, they corrupted the design and overcharged the palette of the painters of Constantinople, they substituted for the elegant simplicity of Roman fashion a cheap opulence, the motley and crude hotch potch of Oriental trappings which already in the days of Lucian of Samosata, as in the Middle Ages, constituted a ridiculous travesty overloaded with gold colours, and embroideries like the Sunday clothes of peasants—the delight and the derision of the street boys in the cities of Asia. The extent and methods of Greco-Roman civilization always essentially differed from those of Oriental countries. The Hellenes, like the Egyptians whose heirs they were, devoted all their efforts to the delineation of the human form, and carried this to inimitable perfection, the Greeks, in their statues and in their bas reliefs, represent movement arrested before its evolution is complete, before its rhythm has reached an end, Egypt, and the greatest artists of the West not being able to analyse with the eye the whole cycle of a movement, arrest it on its completion, when it reaches a dead end, even when it is at the cusp, at the point of return. This technique is essentially faulty. It

MUSULMAN PAINTING

gives a dryness and bardness to each isolated figure and this causes incoherence and contradiction when the forms are united within a single frame, instantaneous photography and slow movement cinema pictures show us that there are few artistic moments in the evolution of a movement, it is exactly these ones which the Greeks chose, we must remember, too, that, like the races of the Far East, they have a horror of the rapid, abrupt and angular movement which the Occidentals affect, and only reproduce the aspects of a harmonious movement developed according to a continuous, unvarying and very quiet rhythm. The subjects of the Pharaohs to an even greater degree than the Greeks of Attica and Ionia, always regarded ornament as a secondary and unnecessary element, and did not allow it to break the monumental line of their buildings. Assyria and Syria, from the outset, attempted both styles and failed equally with both, they only succeeded in producing monstrous forms, their decoration was coarse, with no sense of line, a patchwork of colour startling in tint and inharmonious in its gradations such as savages delight in.

The Persia of antiquity was no better endowed than Assyria or the Babylonian Empire from which she borrowed the elements of her rudimentary civilization, her national art is typified by the glazed bricks of the Frieze of the Archers at Persepolis, it could not be compared with the formulas of the Apadana elaborated under the direct influence of Hellenism. Musulman Persia was far more gifted by nature, but she, too, was fully aware that the portrayal of human life was beyond her powers, she devoted them to polychrome decoration in a soft and delicate range of colour, no artist has ever been able to equal its splendour and distinction.

VI

WE must not look for the evident relation between Mesopotamian paintings and works conceived under the Late Empire in the sum total of their characteristics, nor in their general aspect, nor in their design, nor in their colour, nor in their technique; the mere fact might be explained by the difference in the scenes illustrated in the Bibles, in the Gospels, in the Menologies, and in the ridiculous episodes illustrated from the insipid text of Hariri, or the fights between wild animals in the fables written in India by Bidpai, the man who had conceived the Veda. Where we, however, discover a positive connection between the Mesopotamian paintings and the art of the Late Empire is in some secondary details which, though apparently unimportant, bear witness in microscopic points of significance to a like defective technique applied to a like faulty manner, any poses which are as strange in the Musulman books as they are in the Gospels: the fashion in which the folds of stuff ripple in the draperies of the persons portrayed, a feeble reproduction of the admirable folds in the robes of light silk on antique statues, the touch, the handling, the infinitesimal details of studio technique, only to be recognized by those used to wield a brush. A whole academic dissertation would not throw light on these obscurities unless we had before us reproductions of these antique works; to describe them is useless and it is still more useless to compare their descriptions; the examination of the figures collected in the Plate XII will amply suffice.

The fact that the paintings executed in Mesopotamian studios, whose style spread through all that part of the East subject to the power of the Caliph of Baghdad, are simply imitations, clumsy and enfeebled copies of the pictures in Greek books, is fully established by the coarse decorations of a Persian manuscript executed in 1272, at Caesarea, in Cappadocia (Plate XXXIV), at the end of that thirteenth century which saw the power of the Abbasids crumble to dust before the Mongol armies.

The artist who, in a naive and rudimentary fashion, illustrated the treatise on Astrology and Magic which these paintings adorn, copied to the best of his ability, and according to the traditional technique of

had been illuminated about 1310, it is certain that the Persians in that distant city of Asia Minor, on the frontiers of the Greek Empire, a few days' march from the Christian capital Nicea, were more capable of understanding the paintings and forms of the Roman decadence without enfeebling them and without misinterpretation, than the artists of the great cities of the Caliphate.

Musulman painters rapidly made a stylization of these archaic forms in the same manner as the Syrians, we could follow all the stages and modifications of this transforming evolution if we possessed examples of the whole series of intermediate stages, or at least the principal ones, which led the Byzantine prototype and reduced it to the forms of the fourteenth century, in which a traditional memory of the technique of the Late Empire can still be recognized in certain details, unmodified by the brush of the Persian artists, or less modified than others, like the figures of angels and stars which Moslems borrowed from Greek technique.

The transition of the style and artistic formulas of the Late Empire to the methods and practice of Mesopotamian studios on the banks of the Tigris and the Euphrates, was effected in two stages, directly from Greek paintings to those which illuminated the Syriac books containing translations from Christian books, and then from Syrian paintings to Mesopotamian illustrations. One of the stages in this second phase which shows how Greek forms were translated into the Oriental technique is found in the clumsy and naive illuminations of a Coptic 'Gospels' which are copies, made at Damietta in 1180, of the pictures of a manuscript which contained the Syriac translation of the Four Gospels, the technique of these Christian paintings, executed in Egypt, on the banks of the Nile, at the end of the twelfth century, shows an intermediate stage between that of the Syrian pictures which are derived through inadequate copies from Greek illustrations, and that of the illuminations in the oldest manuscript of the Assemblies of Hariri. The figures that appear in these coarse decorations are the same, and are shown in the same attitude, as those that animate the paintings in Syriac books, they wear turbans made of cloth of gold and Oriental robes crude in colouring, moving against a background of Asiatic furniture and utensils, these are painted in a careless and summary manner and are indifferent in their colouring, they are made by craftsmen without talent, without imagination, without culture, this is particularly conspicuous in one of the paintings which represents the Treachery of Judas, a reproduction in its main design, though in a poor and bastard form, of the Roman cartoon of the mosaic of Saint Apollinare Nuovo at Ravenna (first half of the sixth century), which we may rediscover in a

MUSULMAN PAINTING

painting illustrating a Greco-Latin 'Gospels' of the twelfth century in a much more refined form, so that it is impossible to see it as a glorified and perfected version of the crude image of the Coptic 'Gospels,' whilst it is clear that their formulas and style are an obvious and unmistakable corruption of the technique of Rome and of the Late Empire

The formulas of Christian art, in the provinces of Hither Asia at every period after the Muhammadan conquest as well as under Greek rule, reproduce, more or less successfully, the formulas of Byzantine art, as is shown by the technique of a picture, painted at Cairo by a Copt, in the second half of the eighteenth century, the frontispiece of the romance of Barlaam and Josaphat. This picture is an indifferent version of a painting in a Greek manuscript of that insipid work, dating from the thirteenth or fourteenth century, but the sacred character of the two persons represented Barlaam and Josaphat, forbade the craftsman to change their original forms or to modify them to suit the taste of the day—a thing he felt no scruple in doing in all the other paintings in this work, where the fancy seized him to dress the women in the costumes of odalisques of the eighteenth century

These very indifferent illustrations are evidently related to those of Mesopotamian manuscripts and to the pictures in the Coptic 'Gospels' of 1180, it is an important fact, the initial picture of the book shows that all the decoration in this romance of Barlaam and Josaphat is derived, through an unknown number of intermediate stages, from that of a Byzantine manuscript, their presence in a book which was illuminated on the banks of the Nile, six centuries after the Coptic 'Gospels' and the characteristics they exhibit, shows that the paintings of this 'Gospels' and those of the Mesopotamian manuscripts are derived from the same source, which is the illuminations in Byzantine books

The illuminations in Syrian books are more finished than those in the Coptic manuscripts, but this is due less to the ability and skill of the artists than to the merit and quality of the originals that they copied. The style of the Republic and the Early Empire is a faithful reproduction of Greek tradition in the epochs which followed the Classical period, its technique gave birth to Christian art, and through this to Oriental art, its style is displayed under two aspects which differ according to the quality of the execution, the worth of the artist and the amount of care he bestowed on his work, the first, most perfect, style has preserved the essential qualities of Antique art, the attitudes of the figures are noble, their movements are rhythmical, their gestures few and considered this style can be seen in the ancient mosaics of the Eternal City and of Ravenna which represent the perfection of this

MUSULMAN PAINTING

art, since they are the decoration of official monuments of the Empire its characteristics mark too the paintings of the most gorgeous manuscripts which disappeared in the time of the Iconoclasts, but whose illustrations served as models in the ninth century for the illuminations in a collection of the Homilies of St Gregory, for the pictures which decorate the finest illustrated books of Carolingian times such as the Bible of Charles the Bald, for the Russian icons of the Middle Ages, and the Roumanian icons of the seventeenth and eighteenth centuries

VII

THE second style does not mark any special or independent stage in Roman art, it is only a more or less careless version of the first, and its relative worth varies according to the craftsman's concentration on his work, it is, in its essence, a form of hasty and commercial reproduction, in which the design and colour of the ancient technique have deteriorated, its characteristic feature, apart from a general lack of finish, lies in the exaggeration of the movements, which become more violent and brusque the more careless the artist these exaggerated movements are contrary to the essence of Classical tradition, they are due, not only to hurried execution but also, and most of all, to a want of taste, to the substitution of Roman for Hellenic taste. Between the third and fifth centuries Hellenism formally died, the basis of civilization, its essential elements, with the exception of law, are Greek, up to the end of the third century in Rome, the official language was Greek, and Latin was only preserved through the fact that, in the fourth century, the power fell into the hands of the Christians, poor people who knew no Greek, the language of Byzantium is Greek, but the spirit is Greek no longer, Byzantine history may be written in that tongue, but it reflects the thoughts and the method of Livy and Tacitus, and not those of Thucydides, in the Byzantine Empire the spirit is no longer Greek, it is Roman, that is to say, the decadence has begun.

This style is seen indistinctly from the third to the sixth century, in Latin illustrations and Greek paintings which, at so early a date, cannot be separated, at the same time, up to about the ninth century, they constitute an identical formula, an identical stage in the artistic evolution of the Empire, the paintings of Latin books, the mosaics and frescoes of the Italian Basilicas at those far off dates, embody certain moments in the development of the artistic life of the Empire, while the corresponding stages in the Eastern Provinces disappeared under the Iconoclasts and are completely unknown to us. Thus, at a first analysis, makes the relations between Western and Eastern painting incomprehensible to us by disguising completely the history of the art of the Late Empire.

This technique became formalized and frozen during the course of

MUSULMAN PAINTING

ages, it ends in the style of the seventh and eighth centuries, and of later periods, in the Byzantine style, which, with a few exceptions, was always more finished in the mosaics and frescoes which constitute the official form of art, than in the illustrations of books where it has a private and secondary character, only important because it allows us, in spite of its imperfections, to study the evolution of painting.

The process by which the norms of the Roman style of the Early Empire were corrupted and reduced to these summary forms, is exactly the same process as that which, in Persia, in the schools of Tabriz (Tauris) and Ispahan between 1550 and 1580 did, in the same way and through the same errors, completely corrupt the precious style of the illustrations made at Tabriz and at Kazwin, in the beginning of the sixteenth century. Under these conditions of commercial reproduction the style depends far less on the intrinsic worth of the model than on the manner in which the craftsman carried out his work: thus in the sixth century, the paintings which decorate the Pentateuch of Tours, bastard in design, with a colouring in whose unpleasing tones we may still recognize that of the frescoes of Pompeii are copies of very ancient Roman paintings of the third or fourth century, but do not show the exaggerations which we notice in the illustrations of the Genesis of Vienna (extreme end of the fifth century) of the 'Gospels' of Rossano and Sinope (sixth century) in a quite different gamut of colour.

The paintings of the Syriac books have been copied from Greek paintings, conceived in the first style, which illustrated Greek books of extremely finished workmanship, while it is obvious, at the first glance, that the illustrations of the Coptic 'Gospels' have been copied, and spoilt in the copying from paintings conceived in the spirit and method of the coarse designs in the 'Gospels' of Rossano and Sinope.

The style which was evolved, quite at the end of the tenth and the beginning of the eleventh century, in the provinces of Syria and in Arzhan Iraq, out of the imitation of the technique of the Late Empire, and which became the style of the Caliphate, was maintained almost unchanged until the second half of the thirteenth century, and survived in Iranian countries after the fall of the Abbasids, it remained, during all this time, the secret of the descendants of those artists who had created the method about 990, on the banks of the Tigris and of the Euphrates. The tradition was preserved in their studios in Baghdad, Kufa and Wasit, and the monarchs of Islam sent for these artists to work at their Court and to paint the frescoes of their royal palaces. It was two Mesopotamian painters whom the Minister al Yazuri commanded to come to Cairo that they might be employed in the service of his master, the Fatimid Caliph, and about A.D. 1250, it was a Persian

MUSULMAN PAINTING

artist, a native of Shiraz, who painted in Cairo the illustrations of a Treatise of Astrology, following the norms of the workshops of Baghdad (Plates XXXII, XXXIII) The unity of Mesopotamian technique under the rule of the Caliphs of Baghdad, for nearly four centuries, is due above all to this circumstance, that its practice was confined to the tradition of a school whose disciples trained the craftsmen in all the dominions of the Caliphate

The most ancient example that we know of this art of the Caliphate is found in the little illuminations of the Persian translation of the Fables of Bidpai, which were made at Ghazna in the depths of Eastern Persia, at a date very near 1150 (Plate II) These illustrations are, within their narrow limits, faithful reproductions of the themes of the pictures which were executed in Mesopotamia, in pursuance of the tradition, till the first half of the thirteenth century, their technique is identical in every respect, the same colouring, the same forms, the same conventions, the animals that appear in the tale of the Brahman sage Bidpai are treated in exactly the manner and style of the illuminated paintings of the Arab Kalila and Dimna, which were made in the actual domains of the Abbasid Caliph between the years 1220 and 1230 (Plates XVIII-XXIII), and in that of the lion pulling down a bull, which appears, vigorously portrayed, at the end of the tenth century on a fine golden coin of the Persian Prince 'Izz ad Dawla Bakhtiyar (died 977) This argues a remarkable stability and persistency in the technique of Caliphate art during nearly two hundred years it permits us, if we allow for the immutable laws of geometrical continuity which control the history of mankind as well as the world of numerals, to make the definite and assured deduction that, in the twelfth century, these forms, with certain small variations, were the very ones that took their beginning at the birth of Islam

The world of Islam, in the far off period of its origin, formed an unique civilization which extended from the shores of the Atlantic Ocean, from Granada, Cordova, Fez, to the frontiers of Chinese Turkestan in Central Asia This civilization varied only in unimportant details, whether in its Eastern provinces or Western lands as far as the Sea of Darkness, the forms imported to Maghreh and into Spain in the seventh and eighth centuries persisted under their original aspects, without ever undergoing the evolution which took place during the second part of the Middle Ages in the Oriental lands from which they were roughly separated, more even by political vicissitudes than by the immensity of the distance between Baghdad and Toledo Thus we find in Spain, almost in the last days of the Kingdom of Granada, at the beginning of the fourteenth century, graphic and decorative

MUSULMAN PAINTING

formulas which are identical with those of the Mesopotamian provinces of the Empire of the sons of Abbas, under the reign of Harun al-Rashid, in the ninth century, and in Morocco, in the nineteenth century, forms, whose tradition is very ancient, which were brought to the Western world by the armies of the seventh and eighth centuries, at the beginning of the Moslem Conquest, and which have survived in these distant lands, almost unchanged by any evolution

This unity could not last, and the Caliphate, in the hands of unworthy monarchs, rapidly decayed, it lost its provinces of the West in 756, and was rapidly reduced and restricted—among political and religious convulsions which brought it to the edge of the abyss, and almost achieved its run—to Syria, Mesopotamia and Iran, which still formed an immense dominion, whose administration would have offered sufficient scope for the activities of a prince of genius. Persia had been conquered by the sword of the Arab but never completely subjugated, and the Moslems tried in vain to assimilate her to themselves, while she provoked, throughout Islam, the explosion of heresies which shook the throne of the Caliph and destroyed the unity of the civilization which had been born around the Koran

Persia rapidly detached herself from the Arab world, although keeping intact and unassailable her fidelity to the spiritual power of the Pontiff of Baghdad, under the temporal rule of princes who proclaimed their political independence

The Caliphate, reduced to the Eastern portion of the world under the sceptre of the Abbasid Caliph, and the Kings of Persia, formed, from an intellectual point of view, one single dominion, possessing one and the same literature, written in the same language, Arabic, for Persian was used only by the common people, the books composed at Baghdad and at Damascus were carried swiftly up to the countries of Iran, and the works composed in Persia by the scholars of Shiraz or of Khwarazm, were soon in the hands of readers in the cities which lay on the banks of the Tigris and of the Euphrates, the Persians in the tenth and eleventh centuries made copies in the towns of Iran of the paintings in Arab books which had been illuminated in Mesopotamian studios, and thus without making any change or modification in formulas which were foreign to them and of whose origin they were ignorant

Persia, at that date, did not possess any artistic formula which was peculiarly her own, a creation of her national genius, whether in the domain of architecture, or in that of painting, the Sassanians, whose dynasty had fallen in the middle of the seventh century, under the blows of the Moslems, had bequeathed to the descendants of their

MUSULMAN PAINTING

the thirteenth century B C This technique of stone and marble was a luxury with the Hellenes, and its cost was crushing, the Greeks used it only for their temples like the Egyptians, at the same time, both methods had been invented on the banks of the Nile and in the Ægean world, like the Egyptians they built their houses in unbaked brick. In the Sassanian period, Rome introduced into Oriental countries the technique of building with baked brick, which in Italy, since the Etruscans, was a native style, and that of building in rubble-work with blocks of unhewn stone, the practice of using which is an intermediate state between the employment of brick and that of the blocks of stone and marble whose regular courses constitute the monuments of Classical Antiquity

At the end of the tenth century and at earlier dates, the Persians would have sought in vain, through the whole extent of the monarchy, from the peaks of Zagros to the banks of the river of Herat, at the confines of the Iranian territory, for the memory of a technique which would have helped them to create a new series of artistic formulas, as the Aramaeans of the Mesopotamian provinces had lately succeeded in doing, they were obliged to wait till the Arab books, illuminated in the workshops of Wasit or Mosul, had had time to reach the Iranian kingdoms, the Moslems of the Persian cities had no scruples about copying these paintings which embellished the text of manuscripts decorated within the domains of the Commander of the Faithful, and the Iranian princes would have been ill advised to show themselves more severe or more rigid than the Vicar of the Prophet; they shut their eyes to this infraction of dogmas which was infinitely less grave than the scandalous conduct with which the sovereigns of Islam dishonoured the faith of Muhammad

The fall of the Abbasid Caliphate before the armies of the Mongols entailed the disappearance of the Mesopotamian technique, painting in Iraq, in those provinces where Arabic was spoken in Mesopotamia, in Syria, did not survive the terrible upheaval which destroyed the unity of Islam and blotted out its name from the list of the nations of the world, reducing it to the position of a faith professed in common by peoples of many different origins and aspirations, divergent if not contradictory, and depriving Islam of all political significance

With the annihilation of the Abbasid dynasty, the annexation of the rich provinces of Mesopotamia to the kingdom of the descendants of Chingiz Khan, who had come from the plains of the Far East to enslave the West, the sovereignty over Asia by a blind destiny had been committed into the hands of princes who detested the Moslems, these princes either Buddhists or Christians, and having wives who pro-

MUSULMAN PAINTING

fessed Christianity, allowed the disciples of the Cross all the liberty they had formerly enjoyed under the rule of the Greek Emperors. These circumstances removed from any fault the Christians might commit that character of blasphemy which was attached to their paintings in the time when the Caliph was reigning in the metropolis of Islam. In the times of Hulagu, of Abagha, of Arghun, the Christian artists and the Moslem painters, at Baghdad or at Kufa, had only to cast all fear away and give a free rein to their imagination and their genius in order to create the masterpieces forbidden to them under the sceptre of the Commander of the Faithful.

It was exactly the opposite that occurred, Mesopotamian art perished through the fact that the craftsmen through whom it lived had no longer a shadow of imagination because they were content to devote their powers to copying dead formulas which had nothing more to say to them, which they no longer understood, they could not refresh their imagination from an art which was itself decadent and whose output was growing more and more rare in the cities of the East, outside the frontiers of the Byzantine Empire.

Towards the middle of the thirteenth century when the manuscript of the Assemblies of Hariri was illuminated (see Plates XXIV-XXXI), Christian art, which had sprung from Byzantine art, in Syria and in Mesopotamia, in the hands of artists who were careless and certainly clumsy, reached its end and fell into decadence, the few and meagre Musulman formulas were not only incapable of renewing themselves, they were incapable even of finding support or revival in a technique which was degenerate and on the point of disappearing. Mesopotamian art vanished from the lands where Arabic was spoken, as an obscure and foreign craft, as a bookish and artificial importation which answered to no real need and did not satisfy the aspirations of those who practised it, it left nothing behind it, no body of rules to inherit and carry on its brief traditions, which shows that, although in the twelfth and thirteenth centuries it flourished in the schools of Mesopotamia, yet it was a foreign system, which was imitated, though its origins were unknown and its development and evolution impossible to follow. When no more models could be found to copy, its practice became impossible and it came to a sudden end in the midst of the cataclysm which was provoked by the Mongol Conquest, after having vegetated for two and a half centuries, in the course of which it was responsible for the illumination of a few books, it left in the history of humanity an infinitely small memory of the most meagre development and artistic evolution ever recorded.

VIII

WE must turn to the Eastern parts of the world to find the style and formulas which are the true heirs of Mesopotamian art, and which succeeded to the style of Iraq in the second half of the thirteenth century, the Western provinces which had formed in Syria and in Egypt the domains of the Commander of the Faithful, from the second half of that thirteenth century which saw the avalanche of the Mongol armies crash down upon the West, had, like Arabian Iraq, completely forgotten the manner of illustrating the text of books by little pictures representing the scenes and episodes described in the text, they had scarcely known it and they abandoned it to Iran, where it found a different fortune under the brush of more skilful artists, in the books of a more intelligent people whose minds were more open to spiritual things. North Africa, to the west of the oases, and Spain, had never had any knowledge of it, they continued to ignore it completely.

After the extinction and disappearance of the art of the Caliphate in the provinces of Syria and Mesopotamia there exists in the Musulman world no other technique or style than that of the Persian formulas, nothing is to be found in Syria, nothing in the countries of Arabian Iraq, in Iraq, in the sixteenth or seventeenth century, one may by chance find, quite sporadically, a few coarse, imperfect and unintelligent copies of Mesopotamian paintings of the thirteenth century where the brush of ignorant amateurs, with no tradition behind them, has been tempted to clumsy imitation, the few manuscripts which were illuminated at Baghdad under the rule of the Mongol princes, were illustrated by Iranian artists, the few pictures painted in the ancient metropolis of Islam at the beginning of the sovereignty of the house of Timur, were conceived and executed according to the norms and principles of Persian art, and we should look in vain among their characteristics for the technical methods of the artists who decorated the "Assemblies" of Hariri or the Fables of Bidpai (Plates III-XXXI).

The Mongol conquest, the taking of Baghdad, definitely destroyed the unity of the Musulman world and an impassable barrier was created between the domains of the Tartars and those of Islam, ruled over by the Mamluk Sultans of Cairo, the masters of Egypt and of Syria as

MUSULMAN PAINTING

Exceptionally, in the middle of the fourteenth century, an artist who was not without skill should, in order to amuse the Sultan of Cairo, have copied the illuminations of a treatise on the working of hydraulic automata which had been illustrated at the very beginning of the thirteenth century, for the Ortokid prince of Diar Bakr, in Mesopotamia under a form which can be recognized from the words of an Arab historian who wrote a History of the Kingdom of Aleppo and speaks of pictures which at the beginning of the thirteenth century, the prince of this Syrian town had executed for the amusement of his son (Plates XXXV—XXXIX). The artist merely reproduced in a literal fashion, though with obvious misunderstandings in the process, paintings which were conceived in the pure Mesopotamian style of that period in the history of the Abbasid Caliphate, the fact seems even stranger when we observe the dexterity with which the painter used his brush, since he could, had it been permitted him, have done original work worthy of his talents. His part was evidently confined, like that of the calligraphers at the end of the tenth century in Baghdad, to overlaying with a yellow gold the 'carpets' which were displayed on the frontispieces of books. The art of painting had, however, always been known in the land of Egypt, if not practised for religious motives, in the year 1840 the populace of Cairo dared to paint on flags the torment of a minister whom the Sultan had in the Chinese way, ordered to be tortured with his family, to force him to give back stolen money, the writer relating this event insists upon the fact that the personages were pictured with great exactitude and were recognizable at first sight, the minister, his sister, her mother dressed in silken robes and well shod with yellow slippers, were castigated with a knout by the tormentor. The mob went along the streets with these paintings hanging from spears and carried them up in the castle of the Sultan, who manifested his indignation. Long afterwards, in the year 1470, a Turkish officer of the Mamluk militia, ordered a copy of the Roster of the Cavalry to be illuminated with pictures showing the evolutions of horsemen in a technique which is still identical with the Mesopotamian illustrations of the thirteenth century, with a few details borrowed from Persian art.

This banning of the plastic arts and especially of painting in Egypt was perpetuated under the Osmanli rule after they had put an end to the power of the Mamluk dynasty although he was completely impervious to things of the mind, the Padisbah of Stamboul never forbade his subjects to illuminate the pictures of books destined for the seraglio collections but in the reigns of the Osmanli Sultans no book was illuminated on the banks of the Nile

IX

NOTHING in the history of Iran makes Persia seem predestined for the glorious part she played in the domains of literature and of art; in Sassanian times literature was rudimentary, the language was poor even to penury, harsh and harsher, incapable of expressing the subtleties of a complex idea, and the abridgement of the Commentary on the Avesta, made at this time, which we possess, and the few other small works which may be equally old, are contemptible, shapeless and without any literary value. The art of the Sapers and the Chosroes was a far less clumsy thing; the books were the work of Persians and, of necessity, their unaided work; the temples, the sculpture, the bas-reliefs which set forth the exploits of the King of Kings, are clearly the work of artists of the late Empire and of craftsmen trained by them.

It took Persian literature several centuries from the time of the Musulman Conquest to emerge from the darkness of Lumbho. At the beginning of the thirteenth century tradition speaks clearly and precisely of a time when there was no literature in Iran, under the reigns of the Ardashirs, the Sapers and the Chosroes; tradition tells that the first Persian to put his dreams into verse was the King Bahram Gur (about 420) and that even he, who had been brought up among the Bedouins of Hira, did not think it possible to write in the language of his subjects; he thought in Arabic. At the beginning of the thirteenth century there was shown at Bokhara a collection of these poems which passed as the work of Bahram Gur; the few lines which have survived suffice to show us that, though it is possible that the Sassanian prince really wrote in Arabic, nevertheless these poems attributed to him in the Bokhara Diwan are the invention of a rhymist of the Musulman era. This legend shows that the Iranians of the Middle Ages were fully aware of the obvious fact that the origin and principle of their poetry were to be found in Arabic forms and Arabic influence, which means that the subjects of the Sassanian Kings, from the third to the seventh century, did not understand prosody and knew nothing of the cadence of rhythm. We do not possess a single line of the poems written by the minstrel Barbud at the Court of his master

MUSULMAN PAINTING

Khusrau Parviz (about 600), all the works of this celebrated musician who charmed the leisure of the King and his beautiful favourite Shirin are lost, for no author under Islam troubled to copy the inelegant form of his verse, Barbud was the first to introduce the principles of prosody and the cadence of rhythm into Iranian literature. It is clear from the few facts mentioned by Musulman biographers about this writer that he based them on an imitation of the metres of the Arabs, who were neighbours of the Persians in the south west portion of their Empire. This invention remained an isolated thing and nothing came of it, the Sassanian dynasty only survived the death of Khusrau Parviz a few years and no attempt of this sort, and in this spirit, was made again till much later. A very noble poet, called Abbas of Marv declares in one of his poems (about A.D. 800) that no one before him, in Musulman Persia, had given a rhythmic form to his songs, he had a few timid successors in the course of the ninth century, but Iran had to wait till her technique had perceptibly freed itself from the grip of the Arab style before she could witness the marvellous flowering of a Pleiad of poets who wrote their harmonious verses at the Court of the Samanid princes at Bokhara and at Ghazna, in the palace of the Ghaznavid Sultans, their successors on the throne of Persia. The last of these poets was Firdawsi, who, in the second half of the tenth century, put into verse the heroic deeds of Iran, using an epic form so perfect that one can only compare it with that of the *Iliad* or of the *Aeneid*, the rhythm of the poetry, now as at all other times in the history of Iran, is infinitely superior to the cadence of the prose which still recalls the heaviness and inelegance of the language spoken in Sassanian times.

The Musulman Conquest which had subjugated Persia and brought it under the rule and sovereignty of the Commander of the Faithful, had spread the use of the Arab tongue over all the tableland of Iran from the mountains of Zagros on the borders of Mesopotamia to the frontiers of Turkestan, Arabic relegated Persian, which was derived from the Pehlevi of the Sassanians, to the inferior position of a popular and trivial idiom in which it was not allowable to express literary ideas, the Persian language in the seventh and eighth centuries was hardly adequate for such uses, it retained too much of the poverty and harshness of the language spoken under the Sapers and the Chosroes, it sufficed for the use of a people ignorant of the subtleties of literature, to whom elegance, grace, rhythm, were meaningless and strange conceptions who could only express themselves in concrete terms and were unable to rise to abstractions.

The wealth of Arabic was very different, the complexity and variety of the inflexions and its suppleness made it, like classical Greek,

MUSULMAN PAINTING

one of the most perfect instruments ever given to man for the expression of the most delicate shades of his thought, the syntax and construction are sometimes a little stiff, it lacks at times the wonderful flexibility of the language of Plato and the Alexandrines, but it can render the most subtle conceptions of the human intellect in a form which is far more logical than that which can be expressed in Indian idioms, and thanks to the multiplicity of its forms and the strength of its grammar it was equal to developing the deepest abstract thought. The Arab horsemen in their sandy plains had, for centuries, given to their poems, whose accomplished rhythm was an imitation of Hellenic measures, a noble and majestic form, the secret of which is lost to their successors in the cities of Mesopotamia and Syria, who have never equalled it. The most modern of these were composed shortly before the illiterate Prophet proclaimed his mission, the most ancient are hardly much older, for, if we except certain reminiscences of Semitic antiquity, the records of Arab tribes do not go back much further than to about the beginning of the Christian era instead of to those legendary times in which Arab historians would have us look for the origins of their race, these poems and the Koran are the incomparable jewels of Arab literature, putting aside the Tradition, whose original form has unfortunately been corrupted, everything else from the eighth century with the Omayyads of Damascus, goes to make up the rubbish to which the grammarians rightly pay no attention.

These brilliant qualities reacted during three centuries upon the modes of Iranian thought and upon the manner in which they were expressed, the Persian language accepted all the vocabulary of the Arab into its lexicon but, since it already possessed all words answering to concrete conceptions, it chiefly made use of the Arab words that express action, marking the variants of its moods and abstract ideas, for which the Persian vocabulary was inadequate. These borrowings could not enrich the Persian grammar but they accustomed the Iranians to a complexity of thought which was absolutely unknown among them in Sassanian days, at the same time they were making attempts at rhythm in verse in imitation of the Arab poets whose works were read in Persian cities just as they were read in the towns of the Caliphate. The Persians of today could not expel Arab words from their vocabulary without immediately condemning themselves to the loss of the power to express any abstraction, any idea belonging to civilized life, and being reduced to the expression of concrete facts. Greek had not been able to exercise a like influence on the language of Persia, in the period when the Sassanians presided over the destinies of Iran, Greek was the official language of all those

MUSULMAN PAINTING

provinces of Syria on the frontiers of the Empire of Chosroes which were under the Greek power. But Greek was not spoken in Persia and had not passed the frontiers of the dominions of the King of Kings as Arabic did in Musulman times, Greek had its definite place at Court and in the administration of the Sassanians the inscriptions of Ardasher (third century A D) are set out in Pehlevi and in Greek, in imitation of those which King Darius (508 B C) had cut on the shores of the Bosphorus in which he enumerated in Persian and in Greek the names of the peoples he was leading to battle against the Scythians. Pehlevi was so faulty a language and its script so difficult to decipher, that the registers of the Persian army under the Sassanians were written in Greek on ox hide skin, but this is the extent of the influence of Hellenism on Iranism in the domain of literature, and political circumstances prevented it from growing deeper or from counting, like Arabic as a factor in the budding and blooming of Persian letters. The domain of art offered an easier ground more accessible to its efforts, the influence of the Hellenic genius on art shows what this influence would have been in the domain of ideas if Greek and Greek literature, under the ægis of Christianity, had been spread throughout the Iranian lands as Arabic and Arabic poetry were spread under Islamism, a thing which nearly came to pass several times under the Sassanians.

X

THROUGHOUT the first centuries of its existence, from about A D 990 to about 1270, Persian painting, in an Iran which was, at any rate morally and spiritually, subject to the House of Abbas, had no norms and knew no technique other than the methods of Mesopotamian painting from which it was derived, it developed very slowly during the first centuries of its existence because, in those distant times, it did not possess the individual style, the independent technique which were being evolved in accordance with fixed norms and immutable laws. In those times Persian painting consisted chiefly of imitations of copies, of paintings made as decorations for Mesopotamian books rather than of any creations personal to the Iranian artists and belonging specially to them, there was then so little Persian art that when, towards the middle of the tenth century, in 943, an Embassy from the Celestial Empire arrived on a visit to the Prince of Bokhara, Chinese artists, in the suite of the ambassador, illuminated the translation into Persian verse of the Fables of Bidpai which had just been finished by the celebrated poet Rudagi. These paintings aroused great enthusiasm among the subjects of the Samanid prince who had never seen such marvels and who, at this date, in the middle of the tenth century, had no understanding of the ornamentation of manuscripts or the style of pictures. Chinese technique did not last in Transoxiana, but was introduced there in this manner, sporadically and by a chance of history, through the agency of one or several members of a diplomatic mission, we should look in vain between the twelfth and the fifteenth century for a painting carried out in the distant countries of Transoxiana which imitates those with which, in 943 the poem of Rudagi was illustrated or which even recalls a memory of them. It is clear that they constituted an exceptional manner which remained an isolated thing that their authors did not repeat them and that they had no pupils thus no one beyond the Oxus was capable of carrying on the tradition of these paintings which conformed to the canons of ancient Chinese art, with a dark monochrome technique and a minimum of colour. Five centuries later, about 1437, like political circumstances produced a like result, and a Persian artist, at Samar

MUSULMAN PAINTING

kand, in order to illustrate a book destined for the library of the prince of Transoxiana, copied some Chinese paintings which had been brought to Eastern Iran by Embassies, which were exchanging the Sons of Heaven for Timurid princes (Plates LXXXVIII-XCIII)

Persia, under the rule of dynasties subject to the Caliph of Baghdad, possessed no individuality, she based her ideas on copies of works which originated in the Arabic speaking provinces and had been carried up to the kingdoms of Iran, this was true in all spheres of life and applied to literary matters as well as in the domain of science, in those far off times there existed neither a political frontier nor an intellectual barrier between Persia Mesopotamia Syria or Egypt, books written at Baghdad, Damascus and Cairo were brought into Iran and at the same time works originating in Qum or Shiraz found their way down to the banks of the Tigris, the teaching was the same at Cordova at Iez at Damascus, at Kandahar Thus it would be useless to attempt to discriminate between the styles and manners of Musulman painting at the time when the descendants of Abbas were in power, since it is not even possible to do so in the spheres of literary history and of science which have been more closely studied and are far better known to us

These conditions, generated by the political status of Islam under the rule of the succession of Pontiffs who sat upon the throne of Baghdad continued to exist for a certain time after the destruction of the Caliphate owing to the strength of inertia and to the momentum acquired, after the Mongols had installed themselves in the palaces of the Vicar of the Prophet and in the royal residences of the Saljuks The fall of the Caliphate and the decline of the Arabic speaking world after its subjection to the Mongol yoke, the extinction and disappearance of the Mesopotamian schools and of the studios of Iraq Syria and Egypt these were circumstances which gave Iran back her independence and definitely freed Persian painting from the grip of the technique of the eleventh twelfth and thirteenth centuries

XI

THE Iranian style, as soon as its methods were liberated from the influence of the Mesopotamian manner from which it took its birth, became at once an independent entity, assuming a much more varied and refined form than that of the painting of Iraq, it underwent, during the next two hundred and fifty years in a field very different in its vastness from that over which the studios of Baghdad and Kufa had presided, a rapid evolution, leading on to perfection and leaving far behind it the limited ambitions of Mesopotamian art during the two and a half centuries of its existence in the Empire of the Caliphate

This evolution of Persian technique and of the Iranian style was wholly independent of the political circumstances among which it was produced the Mongols allowed their Musulman subjects in the provinces of their Empire to conduct their own affairs in their own way, as they had done in the days of Ghaznavid and Saljuk rule, under the sovereignty of the Commander of the Faithful They would have found it difficult to act otherwise or to interfere the Moangols arrived in the Western world as poorly endowed as the Arab conquerors, six centuries earlier, had found themselves, when they left the sands of the Yaman and of Hadramaut for the Byzantine provinces and the highlands of Iran Up to this date, the Mongols in Mongolia on the frontiers of the Celestial Empire had been under the direct influence of China and had never imagined that there could exist in the lands of the Setting Sun other forms of civilization, other ways of thought or rather of expressing thought, of clothing, or of action, the hold of China on the heart of their tribes was too ancient and deep seated a thing for it to be possible for them to shake it off and escaping from Chinese influence, to adopt the customs and habits of the Moslems Nor had they any wish to do so, the Mongols whether Christian or Buddhist, hated the followers of the Prophet, but they were unable to suppress them in the countries conquered by their own sword and even had to employ them in the work of administration

Moslems, under these princes, enjoyed far greater freedom than Christians under the rule of the first Caliphs, because their conquerors

MUSULMAN PAINTING

professed complete indifference in the matter of religion, took no interest in the beliefs of their subjects and never had any thought of converting them, either to Buddhism or to the Christian faith, they showed favour to the Christians, Arghun, indeed, conceived the mad project of making Islamism disappear from the face of the earth, but they never prosecuted any individual Musulman on religious questions, which, for them did not exist

The Iranians carried into their decorative art the qualities which gave lustre to their literature. There are no two entities in the world more different than Arab and Persian literature, their outward appearance the number and nature of the subjects treated, above all their script, give them an air of resemblance, of similitude, which creates an illusion, the spirit and ideas they express diverge sharply and no common measure exists between the way of speech, mentality and forms of expression of a Bedouin of the Hijaz and those of a Persian of Shiraz. Arabic like Latin is essentially a juridical language, the inviolable framework of its grammar gives it a great security in expressing abstract conceptions, in matters where elegance and delicacy of form would be useless and mistaken, where precision and meticulous exactitude are the qualities needed, all Arab literature is concerned with jurisprudence and theology, which are both based on the same premises the text of the Koran and of the Tradition, Arab poetry, even in pre-Islamic times, remained descriptive, it was always opposed to lyric effusions and to the flights of epic narrative, Islam, in this field, possessed only tales of chivalry written in prose, which recall in their vaguely diffuse story telling the inextricable and fantastic plots of *The Thousand and One Nights*, history, when composed by Arab writers soon became a detailed account of the trifling events of daily life, the correlation of which always escapes them, their books of law and theology are crushed beneath a mass of commentaries super commentaries glosses, scholia and commentaries on glosses which all offer a literal and material interpretation in contrast with the mind and intelligence of the original author, without troubling to understand what he has written

Persian characteristics are the very opposite of this, they lend themselves wonderfully to lyric rhythm and to the metre of the epic, it is precision and exactitude that the Iranians lack most, they allow their minds to wander freely in the domain of fancy and of the imagination a thing the Moslems living to the west of their country never permitted themselves, never conceived, looked upon as an inferior form of thought. It would be useless to attempt to translate books of Musulman law into Persian, as futile as to try the translation

MUSULMAN PAINTING

of the *Pandects* and the *Digest into Italian*. The legal treatises which have been written in Persian are modern, valueless summaries, their use is confined to *gens du monde*, to amateurs who wish to get a superficial idea of this abstruse science, no specialist would ever think of going to one of them for the solution of a special case.

The attention paid to exactitude by Arab authors of the first centuries went far beyond the intellectual needs of the peoples who lived in the lands of Iran, the scholars in Persian cities in the Middle Ages, reading only Arab books and unable to conceive the possibility of expressing thought otherwise than in Arabic, induced in themselves a borrowed mentality so that they might more nearly resemble the scholars of Mesopotamia, Syria, and Egypt. This was the height of their ambition, the climax of their desires, they forced themselves to conform to the spirit of Arabic and accepted its discipline, but they made no proselytes in a country where, at the Court of the Samanids and the Ghaznavids, lyric poetry was beginning to find its place as the supreme and essential form in Persian literature. No one but the special student in jurisprudence and theology would take the pains to learn Arabic, far less to read Arabic books in the dogmatic form in which they had been written, about the year 963, the Samanid Prince, Mansur, was obliged to order that a Persian translation of the Commentary on the Koran and the History of the Nations of the World written in Arabic, by Tabari, should appear without its critical apparatus, the heaviness and complexity of which disgusted the Persians.

This intellectual state had reached its apogee when the Caliphate collapsed. Persia at this time, in every sphere of life and in every field, had given birth to the great men who made her literature famous, poetry had received its most perfect, most admirable expression from the pens of the Pleiad of Turkestan, had, with Firdawsi and Nizami, accomplished its destiny. The decline had already begun and all the formulas from which Iranian thought drew its life, all artistic norms, were in a state of rapid evolution of over refinement and complexity, which was to culminate three centuries later in absolute bad taste and decadence. If the Caliph had remained on his throne at Baghdad, suzerain over the Kings of Iran, would this revolution have taken place in the same manner and passed through the same phases? The ideal of the Moslem, whether on the banks of the Tigris, the Euphrates or the Nile, whether in Morocco or in Spain, is unchangeable stability in the study of an eternal dogma, in which the intelligence and processes of reasoning should take no part; in Arabic, as in Chinese, the word that means 'to invent something' also means 'to be guilty of the crime of *lèse majesté*', the Persians would not submit to this mechanical game which

MUSULMAN PAINTING

put automata in the place of intelligence and which makes Arab literature unreadable, they tried to understand, to find an explanation for that which is often inexplicable, in a word to create, they went exploring in the world of Transcendence and fell into Mysticism, while the writers of Arabic were left in Theosophy and Esoterism.

XII

ALREADY in the middle of the twelfth century, at Ghazna in Eastern Persia and a century later, about 1250, in its countries of the West, the Iranian artists, in order to enlarge their composition, introduced into the Mesopotamian setting of their paintings adventitious themes which they took from their surroundings, from the Hindus, the Turks, the Chinese, the Mongols, doubtless these illuminators only reproduced types which were familiar to them and which they had daily opportunities of seeing in the streets of their towns. Indeed, the painters of Mesopotamian workshops were used to seeing exotic types about them. Baghdad in the thirteenth century was a Cosmopolis where men of every nation jostled each other, Turks formed the greater part of the Caliph's Guard so much so that, in the first years of this century, the Commander of the Faithful chose to put on a tunic of goatskin, such as his Bodyguard wore, but it would never have occurred to any craftsman in the capital of the Caliphate who was engaged in illuminating the collection of Hindu fables by Bidpai, to represent the King of India and his minister under any other aspect than that of a Musulman Prince in conversation with a Cadi.

The artist who, in the middle of the twelfth century, made the illustrations for the Fables of Bidpai (Plate II) in the distant town of Ghazna, has introduced into the Mesopotamian setting of these tiny pictures certain elements foreign to Islam, in order to translate themes and illustrate episodes which belong to another civilization than that which grew up between the Tigris and the Euphrates. A Turkish personage, clothed in a silken robe, ornamented with the Chinese design of the circle of the Two Principles, Male and Female, represents one of the officers of the Court of the Prince of Ghazna, who was Turkish by origin and surrounded himself with soldiers of his own nation, Hindus adorned with brilliant muslins and covered with necklaces of sparkling diamonds as they appeared about 1150 in the States of his master, represent the King of the Indies and the Brahman who wrote the Veda. The introduction, in the middle of the twelfth century, of these Hindu themes into the

MUSULMAN PAINTING

setting of Mesopotamian painting is of great importance, for it has preserved for us a memory of the vanished technique of Rajasthana at the beginning of the twelfth century. All traces of the Rajput style of this far off time disappeared centuries ago with the books which they illustrated, the oldest Hindu miniatures known do not go back beyond the second half of the sixteenth century, in the reign of Akbar, their testimony, joined to that of the much more modern pictures of the seventeenth and eighteenth centuries, traditional copies of the paintings of the thirteenth and fourteenth, allows us to establish the important fact that the Hindu style in the Middle Ages represents a slow evolution from that of Antiquity as illustrated by the frescoes of Ajunta, from the second to the fifth centuries, the technique of which links them to the methods of the Greco-Bactrian, Greco-Hindu Schools, and to the norms of the workshops of Gandhara and Indo Greek States since the fourth to the first century B.C.

Hindu technique at the end of the Middle Ages, both under its Buddhist and its Brahmanical aspect, had great power, like the sculpture, which also took its beginning in Hellenic methods. After the sixth century it declined, the Buddhist style became eclipsed and disappeared from India at the same time as the doctrine of Sakyamu, the Brahmanical style did not, in the hands of the Vishnuites, preserve the tradition of the Buddhist schools which migrated, to exercise their talents in Central Asia and in China. There are many reasons for this, Brahmanical legend, if we except the plot of the Mahabharata and of the Ramayana, is much less human than that of Buddhism, these two epics are an imitation of the themes of the Iliad, if the part played by the Gods is grander in them than in the Hellenic epic, the action however is carried on within the limits of humanity and never exceeds the scope of the artist's means, unlike certain scenes in the Odyssey or in the Paradiso of Dante. We find, therefore, in the art of Rajputana, pictures which give a very powerful representation of the episodes of Rama's fight with the Demon King of Ceylon, Ravana. The representation of the figures of the Hindu Pantheon under their animal form or under the aspect of human beings of monstrous shape, was repugnant to the taste of the Greek artists and their pupils in Gandhara and Jalandhara, who preferred to dedicate their talents to the translation of the serene conceptions of Buddhism, only the placid and poetical legend of Rama was sympathetic to the simplicity and nobility of the Greek genius, and so it is illustrated as we find it in the schools of Jammu and Kangra, a number of pictures showing the charming episodes in the life of the hero, while the exaggerations

MUSULMAN PAINTING

of Vishnuism and the monstrosities of Jainism hold no temptation for any Hellenic artist

By the time of Akbar the decadence was complete, in the Rajput paintings made in his reign we find hardly anything to remind us of the brilliant tradition of the Ajunta frescoes, the forms are heavy and inelegant, almost vulgar, the colouring dark and dull and reduced to a few elementary colours distributed in an awkward and clumsy fashion, the technique of Rajasthana would have completed its evolution in the beginning of the seventeenth century and disappeared in the plains of Hindustan if the painters of the North west had not seen in their studios Persian paintings of the fifteenth and sixteenth centuries, brought there about 1520 by the Timurid princes who came to these countries seeking refuge and created an empire in them, they imitated the brilliant manner of these pictures, the stimulus of their technique brought about a rapid renaissance in the studios, giving to the Hindu forms their forgotten grace, and brilliance to their palette, creating the masterpieces of the seventeenth and eighteenth centuries

The introduction of Hindu forms into a Mesopotamian setting came about naturally at Ghazna. Ghazna, in 1150, was the capital of a kingdom which was far more Hindu than Persian, it by no means implies the influence, which indeed has never existed, of Rajasthana technique on the methods of Musulman artists, the dynasty to which the Prince of Ghazna belonged had, at this time, half way through the twelfth century, lost the western provinces of Iran, and these losses had been largely compensated for by the fact that it reigned over all the north west of the peninsula, at Lahore and on the banks of the Indus, it was quite natural that a subject of the King of India who was acquainted with the lands of the Punjab should use his knowledge in illustrating the episodes of the Hindu legend with pictures executed in the studios of towns ruled over by his master

We should seek in vain among the little pictures of the Fables of Bidpai for the smallest influence, the least reminder of Sassanian influence, with the exception of certain formulas in a very restricted field, there is no transmission from the Sassanian manner to the Persian style, Sassanian art was so poor that its heirs would indeed have been poverty stricken if they had had nothing else to depend on, if they had not drawn upon a storehouse whose riches originated in the classical world, the Persians of the second to the seventh centuries passed on to their successors in Islam certain formulas through the means of sculpture and glyptics, but these were quite insignificant. The ceramics of Musulman Persia during the centuries of the early Middle

MUSULMAN PAINTING

Ages, immediately after the Conquest, copied, to a certain extent, the technique of Sassanian silver vases, decorated with relief, and ivory carvings, in all civilizations pottery is the goldsmiths' work of the poor, and the cups and porringers of the tenth and eleventh centuries, with their schematic decoration and their strange and barbarous forms, represent memories of the ornamentation that embellished the silver dishes and vases of the Chosroes. These pieces are less antique than certain scholars wish us to believe them, they do not date from the eighth century, they belong to the time when the Buwayhids, in the west of Persia, shook off the yoke of the Caliphate and presided over an attempt at a national renaissance which sought its inspiration in the art of the Sassanians, from whom these princes claimed descent. We still find in the figures which animate their drawings, the definite reminder of a favourite technique of Byzantine art, the large spot of colour on the cheeks of the figures to mark the projection of the cheek bones, certain of these pieces, of a brilliant white or a pale shade of yellow, with designs in which we still feel the plasticity of the relief, translate the technique of carved ivory, of those pierced ivories, some of them with a conventionalized representation of the human figure, made towards the end of Antiquity, in the reigns of Sapor or of Khusrau Anushirwan.

The Iranian artists of the Middle Ages, or at any rate, some of them, sought for historic exactness when they wished to represent the personages in the Mazdean epopee. They attempted, naturally enough, not to show the Chosroes in the dress of the Caliph's generals, nor in that of the Turkish kings who ruled over the land of Iran till the Mongols came to lay it waste and cover it with ruins, the artist of Ghazna has drawn Khusrau Anushirwan under an aspect (Plate IIa) which, to a certain extent, recalls the bas relief of the grotto of Tak-i-Bustan where the King Khusrau Parviz is depicted, it is possible that he was inspired by the portrait of a monarch of the Sassanian house which figures among the paintings made on rock near the "Village of Anushirwan's Daughter," close to Ghazna, these paintings are a cheapened translation of the mighty bas reliefs which were sculptured in the West, under the direct and immediate influence of the Roman tradition, but it is impossible to see here any influence whatever of the traditional methods of the Sassanian schools on the development of Musulman art.

XIII

IT is with the Ghaznavid princes in the tenth century that the fashions of the Far East made their appearance in the provinces of Iran, where they were to stay for six hundred years and to inspire Persian painting with a manner, or rather the appearance of a manner, the illusion of methods which were to deceive critics as to their origin. They were introduced by those Turkish horsemen who, for many thousand years, had careered along its frontiers, full of treacherous intentions, and who, about the year 970, left the service of the Prince of Bokhara to come to Ghazna and found there a powerful dynasty. From the dawn of history the Turkish tribes lived in the steppes of Central Asia between China and Iran, whose conquest was their dream, the history of the Celestial Empire in ancient times is made up of tales of struggles with these Barbarians, the vicissitudes, the shocks, the reactions produced in the bosom of the nations living in the north of Asia, brought about the great migrations of the Aryan races, the movements of nations towards the West of the world, the Barbarian invasions which destroyed the Roman Empire, the Caliphate and the Byzantine Kingdom. Their wars with Iran are less well known than those with China. Persia has no chronicles, and we know nothing of the anxieties which the Altaics may have caused the rulers of the Persian and Media clans in the days of early Antiquity. Persia only appears in history in the eighth century with Dejokes, the story of the Kingdom of Anshan and the first Achæmenidae are as unknown to us as those of the Elamite Empire, but its annals begin with the mention of one of those invasions which, several times in the course of ages, set off from the Tatta Makan to overwhelm Hither Asia, and lay waste everything up to the frontiers of Austria.

It was in the middle of the eighth century B.C. that the Altaic tribes, who were strung out between the Altai and the Ural mountains, were swept by a breath of panic which flung them one against another, it is not easy for us to discover if this cataclysm was provoked by the war which the Chou sovereigns of the Chinese Empire were then waging against the Huns and the Jung. The Scythians, who were the most westerly of those tribes and who inhabited

MUSULMAN PAINTING

the valley of the Jaxartes, were so violently shaken that they sped like an arrow towards the West, sweeping before them hordes of Gauls and Cymry, the Celts fled in disorder in every direction where they might find refuge and escape from the ferocity of the Turks, some of their clans fell on Armenia, where they hurled themselves against the generals of King Sargon of Assyria, who utterly defeated them, others pushed their way further along the side of the Black Sea, but could not get beyond the Crimea, to which they gave their name, and along the western side of the Euxine, among the Slavs and the Germanic peoples who were settled there. The cataclysm lasted for almost a century and a half and covered Asia with ruins, the flood of Turkish invasion was only checked on the frontiers of Egypt after having nearly destroyed the monarchy of the Medes. After this, Asia recovered tranquillity till the second century, under the rule of the Achæmenidæ no Turkish peril existed for the Western world, the weakness of the Arsacids made the Altaics bold once more, at the very beginning of the second century B.C. the Gotz, who camped on the frontiers of China, between the Altai and Lob Nor, were crushed by the Huns, who drove them into the valley of the Ili. The Gotz drove out the Saka, the old inhabitants. The Saka took flight before the Gotz as the Cymry had taken flight before the Scythians and descended into Persia, where, after fierce fighting they took possession of the southern province, Nimroz, chased by the Wusuns, whom the Huns overthrew in the East, the Gotz evacuated Ili, invaded Persia, took possession of Bactria and put an end to the sovereignty of the Greeks in Iran (145 B.C.) a hundred and seventy years later, about A.D. 25, they conquered Kabul, Northern India and Kashmir, moved their capital to Jalandhara and founded the Indo Scythian Empire which carried the tradition of the Greek kingdom of Bactriana into Hindustan.

Throughout the fifth century, from the reign of Bahram Gur onwards, the Sassanians were obliged to begin war afresh with the Turkish clans who wished to seize on the eastern part of Iran, they fought for the existence of their monarchy, against the tribes of the Ephthalites on their eastern frontiers, the endeavour made by the Ephthalites to repeat the attempts of the Sakas and the Gotz in the second century B.C. was a complete failure, thanks to the bravery of the Sassanian princes, but about 638 the Turkish tribes that were camped round the lake Issik Kol, started once more on that march to the West of the world which, in several stages, led them to Iran, where they became kings, to Egypt, which they ruled, to Constantinople, where they founded a mighty empire, which lasted

MUSULMAN PAINTING

up to the first quarter of the twentieth century, to Delhi, where the Great Moguls had, as their successors, Princes of the House of Hanover

The invasion of the Ghaznavid Turks into Iran inaugurated a new era, which lasted for nearly a thousand years during which, except between 1502 and 1736, Persia was ruled by princes of Altaic race who made the Iranians feel the full weight of their power and who brought their empire to such ruin that, at the beginning of the sixteenth century, Persia, tired of their incompetence, put the charge of her destiny into the hands of an old Iranian family that took pride in its glorious Arab origin and in its descent from the Imam Musa, the descendant of Muhammad, if its pretensions are well founded and not a mere fabrication intended to deceive the Persians

The Safavids could not do without the help of the Oriental Turks who were living in Iran. They were forced to employ them as their predecessors, the Turkish dynasties, had done, for they were absolutely indispensable to the existence of their armies, war was always an uncongenial thing to the Persians, they submitted to their Turkish and Mongol invaders without fighting, the great battles in which the possession of Iran was at stake were fought between the Turkish and Mongol horsemen of the Turkish sovereigns of Persia, and the Safavid King, Shah Isma'il, was set on the throne by the confederation of Turkish clans living in Iran, who elected him, as they would have elected one of their chiefs, in the fashion of the Altaics, choosing a stranger in order to put an end to the bloody rivalries among their hordes

The Safavid dynasty depended on these Turkish tribes which had voluntarily accepted its authority when they understood that they had exhausted the patience of Iran, and that their destiny had, for a time at any rate, come to an end in the provinces they had laid waste, their names appear in all the mediocre histories of the Safavid Kings, they held the command of the Persian armies, leaving the cares of the civil administration in the hands of the Iranians. We feel their importance growing and increasing as the power of the King weakens and decreases up to the day when the Afshars and the Kajars again take possession of the sovereign power to sink Persia into the abyss of 1925

The civilization of these Turks in far off times was exceedingly rudimentary and their life exceedingly miserable, they lived in their felt tents, among snow and frost, remote from art and science, using barbarous idioms which were inadequate to express any ideas or to render any conception other than those which have to do with the most material needs of existence, a great number of the elements

MUSULMAN PAINTING

of these rude languages, almost all the monosyllables in Turkish were borrowed from the language of the Celestial Empire, to which the Turks turned having no alternative, for everything, however small outside the immediate needs of a civilization which had been reduced to an absolute minimum, and had only just crossed the border of savagery. The English mission which explored Turkestan found close to Turfan the originals of the fetiches made by these Barbarians, carved by them when they were not copying Chinese or Hindu images, with rude knives from roughly squared tree trunks—more or less well done and more ill than well—at one end of which a series of roughly cut features, coarsely planned by clumsy hands, made the unjustifiable claim to represent the hair, eyes, nose, mouth and beard of a creature as repulsive to look at as the idols of Easter Island or the gods of the Kaffirs Zulus and Matebele, or the figures which may be seen in the clumsily illuminated pages of Mexican manuscripts.

The highest ambition of these Turks, and of the Mongols who shared their life in the barren steppe, was to resemble the Chinese, when they were not attempting to destroy their kingdom they were seeking their alliance, they knew nothing more august than the majesty of the Son of Heaven nothing more splendid than the luxurious and elaborate ceremonial of the capital of the Middle Kingdom, and they copied in their steppe, as far as lay in their power, the manners and ways of life of the Chinese. The tribes of the Sakas, who, in the second century B.C., fell upon Persia, like the Huns who crushed them, reserved all their admiration for China, the Turks, who lived on the borders of the Orkhon called it, in the eighth century A.D., 'Tafghach, the marvellous,' and this appellation suffices to show the nature of their sentiments towards the Celestial Empire, which despised them, all that led beyond their borders seemed wonderful to these Turks, about the ninth century, we learn from the history of Ughuz that when that mythical ancestor of the Turkish nation marched against the king of the Russians, he arrived in front of a marvellous palace with a golden roof and silver windows. Whether they were Turk or Tunghuz, the Chinese, who possessed an advanced civilization, slighted these people of the steppe whom they knew through and through, who grovelled in ignorance and lived for nothing but rapine and pillage. In 521, an Imperial censor addressed a speech to the throne declaring that the Avars and Turks spent their time in devouring each other and that this was a fortunate circumstance for the Celestial Empire, since the Chinese had nothing to gain from these Altaics, who were, in truth brutes, formidable in their audacity.

Persia was held in no such estimation among their clans, she

MUSULMAN PAINTING

was too far from the lands of the Oriental Turks, the most important of the Altaic tribes, and the Tunghuz, the Western Turks who had their camps comparatively near to Iran, only became important at a later date, in the time of the Sassanian kings of the fifth century A D, while the far more ancient Empire of China was all powerful in the steppe, moreover, Persian civilization during a thousand years, between the fall of the Achæmenidae and Islam, could not shine in their eyes with such brilliance as was attained by the Middle Kingdom under the rule of the Ch'in, the Han and the T'ang

XIV

FOR centuries the Altaics who lived in Central Asia and in Persia, clothed and armed themselves after the fashion of the Celestial Empire the characteristics of their races, their ethnic types bring them singularly near to the type of the Northern Chinese, whose blood contains a mixture of many Turkish and Tunghuz elements, and give them a false appearance of being subjects of the Sons of Heaven which may easily deceive one, so easily that, at the present day, it is possible to mistake Uzbeks from the provinces of Bokhara and Samarkand for Northern Chinese. Even now, on the roads of Southern Persia in the suburbs of Yazd, are living populations which preserve the Mongolic type of the Altaics who overran Persia.

These circumstances give the paintings in which they are represented by Persian artists a deceptive appearance of being Chinese pictures, this illusion vanishes if their type is compared with that of the Southern Chinese, from a part where there was no such influx of elements from Central Asia, identical with or closely resembling those which appear in Persian illuminations from the twelfth to the sixteenth century, which might make a careless observer think that they have another ethnic quality than their compatriots who live to the north of the Yellow River.

And this appearance is still more fallacious in the pictures painted at Bokhara for the princes of the Uzbeks than in the paintings executed at Tabriz under the reigns of the Mongols, two and a half centuries earlier, the Shaihanids and their subjects in the middle of the sixteenth century at Bokhara are Mongols in the same sense as the princes of Persia and their soldiers at Tabriz, about 1310, but the pictures of the Mongol period in Iran in the fourteenth century appear in a setting which is still that of the Mesopotamian paintings, in a technique derived from the workshops on the banks of the Tigris and the Euphrates, in a range of colouring whose fundamental elements are those of the artists of Kufa, Bagdad and Jerusalem, with the addition of subtleties which the painters of Tabriz borrowed from Western technique. This technique had much changed about 1540. The Mesopotamian methods, if they were still the foundation of the style

MUSULMAN PAINTING

who served in the armies of the Safavid kings had completely forgotten these fashions when Shah Isma'il came to the throne of Iran

China, at this period, was very far from Persia, the political ties which had bound Iran to the Celestial Empire from the thirteenth to the fifteenth century, under the reign of the Mongols and in the Timurid period, had definitely ceased to exist, and under the rule of Shah Abbas, at the beginning of the seventeenth century, the Emperor Shên Tsung at Peking would never have thought of claiming the suzerainty over the Kingdom of Persia as Ch'êng Tsu had done from Shah Rukh at the beginning of the fifteenth. But commercial and artistic relations between the Safavid Kingdom and China lasted and became so close that, in the end of the sixteenth and at the beginning of the seventeenth century, Ispahan was seized with an access of Chino-mania such as had never been known at Tabriz or at Sultaniyya under the Mongols, or at Herat among the descendants of Timur; the Court ladies appeared at masked balls dressed as Chinese women who had forgotten to set the pins in their black hair; the Persian artists, out of snobbery, amused themselves by imitating the technique of Chinese paintings of the eleventh and twelfth centuries and by copying drawings executed by artists on the banks of the Yellow River and the Yang tse Kiang

This fashion, between 1570 and 1610, in the hands of Agha Riza and of Wali Jan gave birth to incomparable masterpieces whose manner disappeared immediately after these artists, when this craze had ended, the first symptoms appear in the early years of the fifteenth century, in the works of artists living at Herat, during the reigns of Tamerlane's first descendants, but it was only at the end of the sixteenth and the beginning of the seventeenth century that this fashion became the rage and was run to death in Iran, that the technique of drawing without colour, or almost without colour, is sharply opposed to the pictorial style. This technique, which pleased the Chinese of the Middle Ages, was contrary to Persian taste and could not continue to exist in their kingdom, twice, in the tenth century and in the fifteenth, the norms of the art of the Celestial Empire had entered Iranian territory, and their existence there had been still more ephemeral, in the year 943, Chinese artists, who had come to Bokhara with an Imperial Embassy and had illuminated with their pictures, pale in tints and delicate in gradations, the masterpiece which Rudagi wrote in Persian verse, his translation of the Fables of Bidpai, and about 1437, when a Persian artist at Samarkand illuminated the splendid drawings of a Treatise on Astronomy, executed

MUSULMAN PAINTING

for the Prince of Transoxiana, this style, illustrated by Agha Riza, Sadik and Wali Jan, died out in Iran in the sixteenth century, as it had done in the fifteenth and in the tenth, and left no traces behind it, we should look in vain for a fugitive trace of it beyond the Great River and in the provinces of Persia

In 943, at Bokhara, at a time when, under the sceptre of Musulman princes, no artistic formula could flourish and Chinese methods seemed miraculous, the subjects of the Samanid Amir gave to painting the name *Kar i Chini*, 'Chinese work'

This description, this name with the Homeric epithet of 'Chinese,' has lasted through a thousand years in reference to the painting of later ages, while the paintings of manuscripts illuminated in Iran were being decorated by Persians in a style uninfluenced by that of the Celestial Empire, which is essentially opposed to that of the Chinese artists, it has found remarkable confirmation, but unreal and fallacious, in the Far Eastern appearance of the types and figures which animate Persian paintings in the reign of the Turkish princes and the Mongol sovereigns, and even during the rage for the exotic in the reign of Shah Abbas the Great, this error may be excused in Persian authors who never saw a Chinese painting and would have found it difficult to say where China was, who repeat an epithet without understanding, it is unpardonable in the criticism of European theorists, from this point of view the Western scholars, the Orientalists, are far better equipped than the Iranians, although examples of the ancient technique of the Celestial Empire are very rare. The divergences which separate the Chinese manner from the style and methods of Persia in the twelfth and until the beginning of the fourteenth century, are absolute, radical and irreconcilable. Chinese technique consists of a drawing scarcely coloured, or a cameo on a dark background, Persian technique has a style rich in its colouring, clear and brilliant in its tints, the drawing is the essential fundamental part of the Chinese manner, it does not count with the artists of Mesopotamia and not much with Persian painters

These differences are essential, they become more marked as we go down the ages, the Persian palette grows brilliant after about 1300, or even a little earlier, and the gold background appears in Iranian technique at the same time as the profusion of gold in the ornaments, this brilliant style reaches its height at the end of the fifteenth and the beginning of the sixteenth century. Chinese painting also brightens in the first years of the fourteenth century, it loses its monochrome character which had remained its absolute and formal characteristic up to about 1300, and this under the constant

MUSULMAN PAINTING

influence of Persian pictures of the Mongol period which were transported into the studios of the Celestial Empire where they were copied, but even then Chinese painting still preserves that sombre atmosphere, that dark tonality bequeathed to it by the technique of the Middle Ages. The painters of China have handed this on to the artists in Japan who painted the great pictures on silk adorning the temples of the islands of the Rising Sun; we should look in vain among the pictures executed on the banks of the Hoang ho for the appearance of one of those gold backgrounds which are the glory and the lustre of the paintings of the School of Bihzad from 1480 to 1550.

XV

ALTHOUGH it covers the immense spaces which lie between the frontiers of Persia and the Celestial Empire, Central Asia has played but the smallest part in the artistic destinies of Iran, far smaller even than that played by China, never, at any period in the history of the world, neither in ancient times, nor in the Middle Ages, nor in modern days, has any independent, autonomous formula, whether artistic, literary, religious or political, existed in the steppes which stretch from the frontiers of the Celestial Empire to the Oxus and the Ural, from the Himalaya mountains to the shores of the Arctic Sea, among the hordes who inhabited its immensities, the Altaic clans and the Aryan tribes whether they were Turks, Tunguz, or Indo-Europeans, these tribes were composed of inferior ethnic elements, incapable of rising to the stage of civilization attained by China and India, and who were obliged to turn to the surrounding empires for every thing that went beyond the most material needs of rudimentary life. The Turks and the Tunguz led a savage life in these deserts, with their magicians who took the place of priests, of soothsayers of doctors, very much like the clans of the Neolithic period and the Lapps, the Aryans, the Italo Celts, the Germanic peoples were living intermixed with the Altaics, who inspired them with a deep sense of terror, they looked on them as a race of magicians, they inhabited the towns while the Altaics roamed the steppes far and wide, carrying their conical felt tents on immense wagons, driving their herds before them. In the end their example civilized these nomads to some small degree, they built towns, not to live in them, but in order to be like their neighbours of the Celestial Empire, cities were for them a superfluous luxury, they never understood their use and were uneasy when they were in them, even the Celts and the Germans in Europe had no love for cities, the great majority of the Turks continued to camp at the foot of their walls and to wander in the desert. Chinese historians tell us that, in 916, the Khaan of the Khitan took as his intimate adviser an Ambassador, Han Yen hui, who had been sent him by the sovereign of China and whose intelligence had been pointed out to him by his wife. This Chinese taught the Khitan, who were entirely ignorant of

MUSULMAN PAINTING

such things, how to build houses and to live in them as separate families, instead of living in unclean promiscuity in their tents on the steppe, he taught them how to group their houses so as to make cities, to cultivate the earth and live on its harvests, that is to say, he took them out of the savage and barbarous life which was still, more or less, that of all the Altaics. It was not till a hundred years later, in 1007, that the Khitan built themselves a capital on the sources of the River Liao, in imitation of the Celestial monarchy, Chingiz Khan and his Mongols had no metropolis, but wandered in the steppes, it was his son, Ogotai who, in 1235, built walls round the site of Karakorum on the banks of the Orkhon, among the ruins of the camp of the Turkish Prince Bilgı Khan, who had ruled over these countries in the eighth century. And this Mongol capital was of a mean enough type, for the Chinese authors tell us in their chronicles, that its perimeter was no more than five li (about three kilometres), which means that there were not even a thousand metres in its greatest width, and this is confirmed by the assertion of the Cordelier, William of Ruysbroeck, who has written in his account of his travels that Karakorum was no larger than the borough of St Denis at the gates of Paris, built round the Gothic basilica where the ancestors of St Louis slept. The princes of the Mongols when they had conquered Persia, the Turks of Tamerlane when they had quitted the deserts of Central Asia to come and reign in Iran, did not inhabit the Persian towns, which would have been for too small to hold the crowd of their followers and their guards, like true descendants of those nomads who, in ancient times, prowled by the side of the Great Wall, they pitched their tents in the country under the ramparts of their cities and lived in this way surrounded by their wandering subjects, abandoning the enclosed towns to the Persians, artisans and traders.

The Aryans, who lived, scattered, in the midst of the Altaics, formed the intelligent element of Central Asia, their intellectual development was never comparable to that of the Hellenes, but Greek civilization, the miracle of Hellenism, is a mysterious and inexplicable exception. Both in Asia and in Europe all clans of Aryans were wholly inferior to the Greeks and the Hindus, in Europe they lived exclusively on what they borrowed from Hellenism, Rome stole from Athens without a gleam of originality, in all provinces of life, in art, in philosophy, in science, in literature, so that Lucan is perhaps more Roman than Virgil. The Celts copied Rome,¹ the Germans, Rome, and the Latin civilizations derived from it, except with regard to Common Law.

¹ It was not Aristotle but Aristocles, an obscure rhetorician of the second century,

MUSULMAN PAINTING

Central Asia from the year 120 B.C. to A.D. 750 was under the sway of the Chinese Empire; the influence of the Celestial Empire had been operative there long before this time and lasted till well after the eighth century A.D.; it was all-powerful from the thirteenth to the sixteenth centuries. The religious beliefs of these peoples were as rudimentary as their civilization; the Altaics had borrowed from China the popular cult of the Celestial Empire, composed of magic and sorcery; the Aryan clans had borrowed from Persia an elementary Zoroastrianism; these peoples were influenced in turn by all the religions which succeeded each other in Asia, by Buddhism, by Manichaeism, by Nestorianism, and finally by Islam, which slowly filtered into Central Asia and in the end prevailed over the other religions; these beliefs, as adapted to the populations of these countries, existed among them in a very limited form, as is shown by the books which have been found.

It was otherwise with Buddhism, which flourished in these regions: it is indisputable that it met with special favour among these Barbarians, as if it corresponded better with the mysteries of their idiosyncrasies and satisfied their mentality better than Mazdaism or Christianity; as if they rediscovered within it something which seemed to them the echo of some far-off tradition, born among their clans under the inclement skies of Central Asia, a blurred memory of thoughts and concepts which had existed in the imagination of their ancestors. The complexities of Hindu Buddhism, the improbabilities, the exaggerations, the impossibilities in which it abounds and which seem to defy common sense, were, in the Middle Ages, incorporated into the heroic legend of the Mongols to form a singular sort of epic, full of strange marvels, which recalls the wild character of the Brahmanic *Chanson de Geste*, the *Ramayana*, and the *Mahabharata*; its nature is well known in the West, since Schmidt, in 1839, translated into German one of its most characteristic episodes, the extraordinary history, even more extraordinary than Pulci's *Morgante Maggiore*, of *Boghdo Geser Khani*, one of the very rare Mongolian books that a learned interpretation has offered to our time in a European idiom.

Buddhism in India stirred up hostile feelings against the privileged classes; its reforms, like those of Protestantism and of the Jansenism

who said that the Greeks had borrowed their philosophy from the Barbarians, that philosophy had been born before Greek times among the Persian Magi, the Babylonians, the Gymnosophists of India, among the *Samothees* or *Druids* of the Celts and the Gauls, and that the Greeks had learnt it from them. Aristotle never wrote a treatise on magic; he would never have uttered such a heresy as to say that the Magi of Persia were the predecessors of the Egyptian sages, as Aristotle has done.

MUSULMAN PAINTING

that followed Protestantism, preached equality and tended to Republicanism, its ideas were absolutely foreign to the Hindu spirit of the sixth century B C, Brahmanism was repelled by them, for they menaced its existence, it despised them as an invention of the Barbarians, and waged on them a deadly war. It is possible that Sakyamuni, 'the ascetic of the Saka race,' belonged to the clans of Western Turks who, at that date, were camping in Central Asia to the north of Hindustan, and to whom the Achaemenidae kings, who included them among their subjects, gave the name of Saka. The Turks in every period aspired to leave the aridity of their steppes in order to command nations who lived in a less barsh climate, whose sole ideal and only way of life were not massacre and pillage, who would allow themselves to be conquered by the Turkish warriors and would abandon the profession of arms to them. These Turks, on the west of China, lived in the poorest conditions, they knew nothing of social conventions, they set the highest value on a horse, a bow, and liberty, so much so that, for centuries, in their clans as among the Germanic people, almost nothing distinguished the chief from the soldier; even in modern times the Padishah of Stamboul, the Shadow of God on earth, astounded the Western people by his simplicity, on receiving the information from a red turbaned odalisque, he was obliged to leave his harem in order to go personally to fight outbreaks of fire which had taken place in his capital, obviously the impersonal and powerless deities of Buddhism are conceived far more according to the spirit of Turkish warriors, like the Altaic geni, than according to the Theodicy of Aryan nations, worshippers of creating and powerful gods.

The Kings of the Saka who, in the second century B C, destroyed the Greek Empire of Bactriana and created the Indo Scythian State, embraced the Buddhist faith with enthusiasm, and it was among the Turks of Central Asia that it found the securest refuge that it ever knew in those days when it was forced to give way before the persecutions of the Vishnuites. It was the Huns, who were Turks and related to the Sakas, who, at the beginning of the fourth century of the Christian era, gave an official position to Buddhism in China and created Chinese Buddhism in the kingdom they had founded in the North, beyond the Yellow River, a kingdom whose legal existence the historians of the Celestial Empire rightly refuse to recognize. After the year 65, when the religion of Sakyamuni entered the land of Han by the highways of Central Asia, Buddhism made no progress among the Chinese people, who abhorred it as an invention of the foreign Barbarians, its doctrines were preached solely by Hindu priests or by the bonzes of Central Asia, for whom

MUSULMAN PAINTING

the Chinese felt complete contempt. It happened, about the year 333, that the King of the Huns magnificently entertained one of these Hindu bonzes, Buddhajanga, to whom he was under obligations, the honours paid to him, the deference shown him by the sovereign, made a great impression on the Chinese who lived in the kingdom of the Huns; they began to believe, at any rate some of them, the least educated ones, in the virtues of his doctrine, so much so that the Hindu priests were able to train Chinese bonzes who made converts among the people, a thing which had never yet happened. In the thirteenth and fourteenth centuries the Mongols, who were also foreigners despised and hated by the Chinese, tried to bring about a revival of Buddhism; the attempt was a failure, Buddhist preaching was not more successful, and made no fresh converts in these times; they were broken by the hostility of a people whose spirit was Taoist, while the scholars had, with reason, always clung to the Confucian doctrine.

XVI

ALL the books of the Buddhist Sanskrit Canon were brought up into the steppes of Central Asia from the distant frontier of Persia, on the more western borders of the Chinese Empire, but this expansion of Buddhism did not answer to the needs of its inhabitants and was in no sense their work, only a few learned men allowed themselves the expensive luxury of studying its legends, literature and philosophy, its *abhidharma*, an intricate task for their intellects, the Buddhism in current use as an every day religion among the Turks and the Tunghuz never attained a development superior to that of Iranism, Manichaeism or Nestorianism, which had been introduced among them, or to that of Islam in the eighteenth century

These religious forms came to Central Asia from Persia, and after a certain period they met with persecution in Iran, so much so that their followers were forced to take refuge in the plains of the Tarim, but however violent the proscriptions were, they in no way prevented the spread of Manichaeism through the Roman Empire or made it impossible for Zoroastrians or Nestorians to live under the Musulmaa yoke

Buddhism, on the other hand, with all its literature, took refuge in Central Asia as the only asylum open to it and had no hope of return, all other roads being closed to it by the persecution of the Vishnuites, the Buddhist religion entered China in A.D. 65, but it met with such alternations of favour and disfavour that the faithful lost all feeling of security, moreover, after the seventh century, it was ruthlessly expelled from Iran, where it had spread itself at the same time as in the plains of Central Asia

The Hindus and the Chinese made a few disciples in these countries among the Altaics and the Aryans, who translated part of the Buddhist scriptures into their languages, but this was exceptional, and there is no complete translation of the whole Canon into Turk or into the Indo European dialects of Central Asia, this would have been far beyond the needs of these peoples. It is quite certain that there existed in these countries only one living body of rule, that which consisted in the Chinese version of the works of the Buddhist

MUSULMAN PAINTING

Canoa : that tradition was Sino-Indian ; these translations were commissioned by the Chinese who had them made within the Chinese Empire by Hindu scholars, natives of the real India, men from Gandhara, the land of the Sakas, from the ancient Greek Empire of Bactriana, from the Indo-Greek kingdoms, from Persia, by scholars who had been born in the Aryan cities of Central Asia and who had studied the Chinese tradition, after the beginning of the fourth century by a small number of Chinese scholars. The Chinese showed no very great inclination for this work, which demanded a perfect knowledge of one of the most complex idioms in the world, with conjugations which must have seemed an impenetrable jungle to a people with whom the verb is invariable ; they were far outnumbered by the Aryans of the ' Western lands ' of Central Asia, who gave themselves with fervour to the apostolate ; for example, at the end of the fourth and beginning of the fifth century such a man as the celebrated Kumarajiva, the son of a Hindu bonze, Kumarayana, who had married the daughter of the King of Khotan after having been the minister of an Indian Rajah. It is certain that the best of these Aryan translators profited by the instruction they had from their teachers and that they knew Chinese and Sanskrit well, a most difficult thing : they were good executants but could not create ; they translated the thought of the Master but added nothing to the commentaries with which the piety of his disciples had surrounded it, any more than Cicero added anything to the thought of Plato ; they stopped at the letter of the teaching ; we often wonder if they understood the spirit. These Hindus, these Chinese and their pupils were always incapable of impressing their personality on their work ; we find this inferiority again among the Western Turks who came to rule over Persia, the Balkans and Hindustan ; we must also count as Turkish writers the Aryans of Central Asia, who lost their language and their nationality when they became Moslems.

The Mongol version of the Tibetan translation of the Buddhist books, made between the thirteenth and the fifteenth centuries in the convents and lamasseries, is far from proving that the peoples of Central Asia in the Middle Ages ever felt the need of understanding Buddhist thought in its integrity ; this Mongol translation is an artificial thing, made by the orders of the chiefs of the house of Chingiz Khan, when they had attained to the sovereignty of the Chinese Empire, with very different powers from those of the Kings of the Turks and of the little Aryan towns of Central Asia ; no one, among the Mongols, read these translations.

We must also note that, at a not very distant period, cross-

MUSULMAN PAINTING

breeding took place in the steppe between the Altaic tribes* and those clans of blue-eyed, red haired men, the Indo Europeans of Kutchia and the Ili, the Celts, the Germanic peoples, the Slavs tribes of whom lived in the steppe closely intermingled with the Turkish and Tungbuz clans, the legends of the Turks in the sixth century—among whom Mogan Khan who in 553 established the power of his people over the whole of Northern Asia, was a ruddy man with blue eyes—the legends of the Kirghiz, whom the Chinese, a hundred years later represent as fair, blue eyed warriors, the fables told by the Mongols about the origin of the family of Chingiz Khan, all bear witness to the importance of these cross strains which modified the basic type of the Altaic (described so well by Jornandès when he speaks of Attila and his Huns with their black eyes and hair shining like jet), to such an extent that the Conqueror thought it a strange phenomenon when his grandson Khubilai, the future Emperor of China, came into the world with the characteristics of the race of the Huns in a family every one of which was fair.

The likeness and agreement shown in the traditional legends of these tribes of very different origins, the little we know of the history of these hordes of the Far East, confused memories scattered among the chronicles of the Celestial Empire and of Iran, all show that the Altaic tribes passed their time in a merciless struggle for supremacy in the barren steppes which extend between China and Persia, that they were exterminated in the course of ages, one after the other and that the survivors intermarried with the Indo-Europeans who were less exhausted by war and knew better how to ward off its disastrous consequences. We recognize the importance of the insistence with which the chronicles of the Celestial Empire speak of these ruddy, blue eyed men, when we reflect that the Chinese Protocol in the nineteenth century calls the Dutch the red haired foreigners, it is the same expression as that used by the historians of the ancient dynasties at the very end of Antiquity, in the fifth and sixth centuries and in the *Formulary of the Rites of the Imperial House of the Tai Tsing*, we must conclude from this evidence that these Turks and Kirghiz were the sons of Indo-Europeans, just as the red haired men of Java and Holland, from the seventeenth to the nineteenth century, are Europeans.

These facts appear most plainly in the Turkish tradition formulated in the beginning of the sixth century, it tells how their race an offshoot from the Huns perished utterly, with the exception of one child who was reared by a she wolf, the wolf hid him in her lair and had ten sons by him, each of which was the ancestor of one of the

MUSULMAN PAINTING

Turkish clans, this tradition recalls that of the beginnings of Rome, and must be understood in the same fashion; the ancestor of the Turks was given shelter by a foreign woman, called the She-Wolf from the violence of her passions, just as Romulus and Remus were reared by an Etruscan woman who bore this insulting name. According to another version of the legend, the son of the She-Wolf, who possessed miraculous powers, married the daughters of the Winter God and the Summer God, and one of these sons founded the clan of Turks whose skill in metal work is celebrated by the Chinese, who had the most precise information with regard to these tribes. It is customary among primitive people to regard as miraculous and superhuman everything that they borrow from foreign races more gifted and more intelligent than themselves, and it is enough to say that the She-Wolf, who was powerful enough to protect the son of the Huns from the attacks of his enemies, like the daughters of the Summer and of the Winter God, were women of a race other than the Turks.

The tribes of the Kirghiz in the same way tell us, in explanation of their name 'the Forty,' that they are the descendants of the loves of a red dog and the daughter of the King of this nation and her waiting women, the only survivors from the massacre of their people, interpreted in the same way as the Turkish story, this means that the Kirghiz women, after the almost complete destruction of the men of their clan, married Indo-Europeans who, like all Primitives and like themselves, bore the names of animals. The Mongols told the story in their tents, about 1200, that the extermination of their race took place in the seventh century B.C., and that all their tribes were born from a single couple whose descendants, like the Turks, were skilled in the working of iron, the legend of the Mongol woman who was the ancestress of the family of Chungiz Khan repeats the same tribal memories as those of the Turks and the Kirghiz, but with one profound and essential modification, imported into the Altaic tradition from the history of the Virgin Mary and the miraculous birth of Christ, learnt by the Mongols from the Nestorian priests who brought them the Christian religion.

This Aryan strain in the Turks and the Tunghuz explains why the men of this race, who had in their veins that mixture of Aryan and Altaic blood, have been able, on several occasions, to take their place in Western civilization without encountering impossible obstacles, while the greater number of them remained in the stage of barbarism. So, in the fourteenth century in Egypt, at the Court of the Mamluk Sultans of Cairo, a Manchu General, Khatan by origin, could write an excellent and remarkable History of Islamism, in a style of great refine-

MUSULMAN PAINTING

animals which confront each other as they do in Sassanian Persian art (third to sixth century A.D.), surrounded by interlacings, spirals and entangled circles: this ornamentation offers so many resemblances to that of the Anglo-Saxon books that it is hard to admit that they are independent of each other, especially as both are completely isolated in the history of the world, and we may note as confirming this fact that, in the decoration of the Lindisfarne Gospels, there is a copy of a motive which is essentially Chinese, that of the circle of the male and female principles. In the decoration of Anglo-Norman books of the Middle Ages we rediscover, on either side of the English Channel, all the mysterious fauna of the Bestiaries of the Celestial Empire which decorated the Imperial robes; the dragon, the emblem of sovereign power, which figured, twelve times repeated, on the standard of the Chou dynasty, which was embroidered in gold on the parasol of the Son of Heaven, ruler on the earth and the four seas; the phoenix, that presages felicity and decorated the silken robes of the Empresses.

MUSULMAN PAINTING

At all periods, throughout Antiquity and the Middle Ages, the clans that lived in Central Asia between the borders of Persia and of China, whether they were Altaïe or Aryan, borrowed their artistic formulas from the Celestial Empire; from early times to the sixth centuries the introduction into the Takla Makan region, by the South-western roads, of the formularies of Indo-Greek art acquainted them with what seemed a luxury of over-refinement; they did not understand its importance, it exceeded their needs. Indo-European tribes lived mingled with the Turkish or Tunghuz tribes through all Central Asia; Darius, in the fifth century B.C., in his inscriptions, names the Teutons and the Goths among the men of the Far East who regarded themselves as his subjects in the same way as the Scythians; it is thus that the Germanic tribes brought to Europe a singular type of decoration which is only found in Germanic monuments, in the illuminations of Anglo-Saxon manuscripts and on the tomb of King Theodoric at Ravenna. This system of interlacing lines and of decorated circles is peculiar to the art of the South of England and the North-East of France, and is never found in illustrated books among the Germanic people of the Rhine, who were too devoid of inspiration to do anything but copy Byzantine and Roman illuminations without attempting to make any additions of their own. The Anglo-Saxons and the Normans were less circumscribed, and they framed their copies of Greek or Latin paintings in a singular kind of ornamentation which is found in no other civilization and which the Norsemen had brought from the coasts of Jutland and of Scandinavia. It consists of a system of interlacing lines, skilfully entangled, of richly ornamented circles, in very bright colours, and it is certain that it is not derived from the vine foliage motive in Christian art, which developed into quite different forms; the Gospels which were illuminated in the Middle Ages at Canterbury and at Fécamp abound in this decoration; these beautiful books were taken by Christian knights, at the time of the Crusades, into Egypt, where, in the twelfth and thirteenth centuries, their decoration was copied by the Copts, in a debased and bastard form which is derived from the infinitely richer formula of Anglo-Saxon art and which could in no case be the source of it.

This curious decoration preserves the tradition of a Chinese technique found in abundance on the bronze vases which have been discovered in the Western provinces of the Empire and which Chinese archaeologists ascribe to the reigns of the Ssang and the Yin (1766-1122 B.C.), the Chou (1122-256 B.C.), and the Han' (first and second centuries B.C.). These vases were used in the ritual ceremonies of the sacrifices; they are decorated with stylistic drawings of fabulous

animals which confront each other as they do in Sassanian Persian art (third to sixth century A.D.), surrounded by interlacings, spirals and entangled circles : this ornamentation offers so many resemblances to that of the Anglo-Saxon books that it is hard to admit that they are independent of each other, especially as both are completely isolated in the history of the world, and we may note as confirming this fact that, in the decoration of the Lindisfarne Gospels, there is a copy of a motive which is essentially Chinese, that of the circle of the male and female principles. In the decoration of Anglo-Norman books of the Middle Ages we rediscover, on either side of the English Channel, all the mysterious fauna of the Bestiaries of the Celestial Empire which decorated the Imperial robes ; the dragon, the emblem of sovereign power, which figured, twelve times repeated, on the standard of the Chou dynasty, which was embroidered in gold on the parasol of the Son of Heaven, ruler on the earth and the four seas ; the phoenix, that presages felicity and decorated the silken robes of the Empresses.

MUSULMAN PAINTING

in this town with his government, there seem to be better grounds for a contrary deduction, in any case the Buddhists, from the date at which Khotcho became the capital of the Uighur state, from 840 to 1036 and at later dates, certainly did not cease to set up their religious monuments in their town. It is a curious fact that the Ambassador of the King of Persia who passed this town and Turfan in 1420 has left a record of the existence there of Buddhists, and describes the mural decoration of the convent of Bezeklik which was found and copied at the beginning of the twentieth century by the Prussian Archaeological Mission.

The date at which the mural decorations of the grottoes of the Vihara of Tun huang were painted is also uncertain. It may be that this Buddhist city had been walled up in 1036 when the Tibetan frontier of the Hsi hsia kingdom was pushed northward in the East of Central Asia, and the King Li yuan bao took possession of Sha chou and all the neighbouring country, but this circumstance which moreover is not established, gives us no indication either of the period at which the frescoes were executed nor of their chronology. However, this fact has not the importance we might be tempted to attribute to it, at any rate for the history of Persian painting. If it is impossible to date the paintings discovered in Central Asia because we do not know any Chinese document of indisputable date with which to compare them, the divergences which separate their methods and their technique from the style of the Primitives of Musulman art are of such a character, both as regards the frescoes of Bamian and the paintings of Eastern Turkistan that it is clear that from the point of view of drawing, perspective and colour there is no relation between the productions of Mesopotamia that is of Musulman art, from the end of the tenth to the beginning of the fourteenth century, and the Buddhist paintings. I have given the reasons for this elsewhere¹ and it is useless to repeat them here, I will content myself with saying that Buddhist painting constitutes a type of art more learned and far more powerful than the technique of the Musulman Primitives, in point of richness and flexibility the two arts are not to be compared. Moreover, the illuminations of the Arab books illustrated in Mesopotamia about 990, may be earlier than certain of the frescoes of Central Asia (though we cannot say definitely which) or at least may belong to periods very near each other. Some very fine paintings on silk found at Tun huang bearing the dates 910 971, 983 are exactly in the style of mural frescoes reproducing a

¹ *Les Peintures des Manuscrits orientaux de la Bibliothèque nationale* 1914-20 pages 197 et ssq

MUSULMAN PAINTING

traditional technique, examples of which it is very difficult to range in chronological order. Hindu, Chinese or Sino-Hindu styles never had any influence on the Musulman painting of the Caliphate (tenth to thirteenth centuries).

XIX

IF we were tempted to admit certain relations between Musulman paintings and works native to the Far East, it would be necessary for us to descend as far as the end of the fifteenth and the beginning of the sixteenth centuries, but there is only a seeming likeness, an unreal connection, due to the fact that Persian drawing grew more refined in the fifteenth century, a closer analysis shows us that, at these dates, it is still essentially different from drawing in Chinese art and in the Buddhist style of Eastern Turkestan, it remains less precise, less clear cut. Composition in Iranian drawing is less important than colour. Besides, the range of colouring in Persian works in the fifteenth and sixteenth centuries is very different from that of Far Eastern works, it is richer and more varied than the colouring of painters of the Ming period (fifteenth and sixteenth centuries), which only apportions colour to the figures and to certain parts of their pictures, it has infinitely more sparkle than the colouring of the Buddhist frescoes of Central Asia, most of which are yellow and red in sombre tones, while the dominant note of Persian painting between 1470 and 1550 is a scale of vivid colour with brilliant blues and greens. There is a likeness again to ancient Japanese painting and to the modern woodcuts of the Land of the Rising Sun, but this is merely a deceptive illusion, Japanese painting is a reproduction of forms born in China, borrowed from the technique of Classical art and from the Buddhist style, the woodcut, in the hands of the best Japanese print designers is only the simplification of the technique of the picture, with drawing reduced to a minimum, to a conventional scheme.

If we find in Japan, as in China and in Central Asia, forms scientifically studied, elegant drawing, over nice attitudes which tend to be affected and which recall the precious manner of the Persian School of Herat, it is because it is inevitable that there should be likenesses and parallels between accomplished techniques which, through analogous processes, tend to a like result. We must, however, except certain works of art created at Ispahan, quite at the end of the sixteenth century, by the delicate brush of extremely skilful artists, Sadik, Wali Jan and others whose names are unknown, all disciples of Agba

MUSULMAN PAINTING

Riza who tried passionately but vainly to outrival Bihzad. These artists exhausted their ingenuity in copying and recopying Chinese drawings on silk of the Celestial Empire which were current in Persia at this time, under the rule of the King Shah Abbas I, a period noted for its passion for works of art from the Middle Kingdom and its craze for everything that came from the countries of the Far East, these artists copied in Ispahan the clean incisiveness of Chinese drawing, but they were far less happy when they wished to imitate the painting of the Celestial Empire, and did not often attempt it. It is quite exceptional to find Persian paintings that are copies of Chinese pictures or conceived in a Chinese technique, the copy of a monochrome drawing demanded only great craftsmanship, which was not beyond the powers of the masters of Ispahan. It is evident that the technique of the Middle Kingdom appeared merely fantastic to men who were used to the bold and vivid tints of Mongol and Timurid paintings, they did not understand it and made no attempts in a genre which did not correspond to their mentality. The charm of this style did, however, tempt an artist who illuminated a copy of the Book of the Kings about the year 1540 the first picture in which is conceived in a pale and discreet technique which is certainly an imitation of that of China.

It is impossible to see how contact could have been established between paintings made in Eastern Turkestan in the eighth or ninth century, pictures executed towards the thirteenth or fourteenth century in the islands of the Rising Sun, and the illuminations of the Persian books of Herat at the end of the fifteenth century, indeed the technique of Chinese drawing influenced Persian style in the reign of Shah Abbas between 1580 and 1620, for about the lifetime of a generation of artists who copied in Ispahan some of those monochrome drawings which the Chinese execute to perfection, in the treatment of which they show such incomparable mastery. But it must not be thought that this technique had any influence on the quality of the Persian illustrations of Ispahan under the reign of Shah Abbas, for their drawing, with rare exceptions is bad and slovenly, inferior to that of paintings of 1480-1540 inferior to those of the Mongol period (1260-1310) which were rather summary but accurate, often more accurate than the drawing of the pictures of 1480-1540, under an influence tending to decadence.

The Chinese painters who worked in this fine manner in the towns of Central Asia were driven away by the progress of Islam in these countries, and by the decadence to which this led them, just as Hindu artists had been forced to abandon Eastern Iran before

PAINTINGS executed in the Mongol world before the end of the thirteenth century are very rare, the invasion of Chingiz at the beginning of this century, the raid which brought Hulagu before Baghdad, had shaken the world to its foundations, these cataclysms and especially the fall of the Caliphate, had put an end to the evolution of Islam, which from this moment lost all political orientation or aim and started on its decadence, the effects were even more cruelly felt in the fourteenth century when the exhausted dynasty of the Mongols was submerged in its turn, leaving to its heirs a mere blank for sole legacy. The men who lived in these troubled times had other cares than literary and artistic preoccupations, this explains the restricted number of paintings which can be dated from the beginning of the Mongol period, those we know allow us to say definitely that, about 1290, the style of Persian illuminators consisted in the imitation of Mesopotamian technique and the methods of the studios of Arabian Iraq, this is proved by the methods of painting in the illuminations of a curious copy of the celebrated *Treatise on Astrology* written in Arabic by Abu Ma'shar al Balkhi two of which are reproduced in Plates XXXII, XXXIII, the drawing, style and technique are manifestly derived by a schematic simplification from the methods of the Schools of Baghdad, Kufa and the towns of Syria, and were carried to their highest point a few years earlier in the capital of the Caliph on the banks of the Tigris, in the Arab manuscript of the *Assemblies of Hariri* whose very curious illustrations are reproduced in Plates XXIV-XXXI.

One of the oldest books of the Mongol period illuminated in the days before the princes descended from Hulagu had become converted to Islamism with Mahmud Ghazan, contains a copy of a *History of Chingiz and his Descendants*, which was written by 'Ala ad Din 'Ata Malik al Juwayni, who finished it in the year 1260, this manuscript is dated 8 December, 1290. I have given elsewhere the reasons which lead me to think this book was copied at Tabriz from the original of the *Chronicle of Juwayni*, for the library of a person celebrated in the political and literary history of Iran the minister

MUSULMAN PAINTING

because they came there from India, China, Persia, but there was no art in the Turkish and Mongol steppes, for all the artistic formulas we find there are artificial importations and do not correspond to any real needs, they do not last or live there; their style is sporadic and essentially transitory, like the technique of the Chinese paintings which, towards the middle of the tenth century, illuminated the Fables of Bidpai at Bokhara, the type of Chinese paintings which were copied by a Persian at Samarkand, about 1437, for the Prince Ulugh Beg, the style of the School of Bihzad which the artists of Herat revived at Bokhara for fifty or sixty years in the beginning of the sixteenth century.

PAINTINGS executed in the Mongol world before the end of the thirteenth century are very rare, the invasion of Chingiz at the beginning of this century, the raid which brought Hulagu before Baghdad, had shaken the world to its foundations, these cataclysms, and especially the fall of the Caliphate, had put an end to the evolution of Islam, which from this moment lost all political orientation or aim and started on its decadence, the effects were even more cruelly felt in the fourteenth century when the exhausted dynasty of the Mongols was submerged in its turn, leaving to its heirs a mere blank for sole legacy. The men who lived in these troubled times had other cares than literary and artistic preoccupations, this explains the restricted number of paintings which can be dated from the beginning of the Mongol period, those we know allow us to say definitely that, about 1290, the style of Persian illuminators consisted in the imitation of Mesopotamian technique and the methods of the studios of Arabian Iraq, this is proved by the methods of painting in the illuminations of a curious copy of the celebrated Treatise on Astrology written in Arabic by Abu Ma'shar al Balkhi, two of which are reproduced in Plates XXXII, XXXIII, the drawing, style and technique are manifestly derived by a schematic simplification, from the methods of the Schools of Baghdad, Kufa and the towns of Syria, and were carried to their highest point a few years earlier in the capital of the Caliph on the banks of the Tigris, in the Arab manuscript of the Assemblies of Hariri whose very curious illustrations are reproduced in Plates XXIV-XXXI.

One of the oldest books of the Mongol period, illuminated in the days before the princes descended from Hulagu had become converted to Islamism with Mahmud Ghazan, contains a copy of a History of Chingiz and his Descendants, which was written by 'Ala ad Din 'Ata Malik al Juwayni, who finished it in the year 1260, this manuscript is dated 8 December, 1290. I have given elsewhere the reasons which lead me to think this book was copied at Tabriz, from the original of the Chronicle of Juwayni, for the library of a person celebrated in the political and literary history of Iran, the minister

MUSULMAN PAINTING

Rashid ad Din Rashid ad Din had a copy made of the manuscript of the history of Juwayni in the same format and dimensions as those of the original, which had been dedicated by the author in 1260 to the Mongol Prince of Iran, and a painter in his pay reproduced the picture on two pages which was at the beginning of the book. Unfortunately, this composition, one of the most ancient specimens of Persian painting, has been deliberately disfigured by a fanatic Musulman, who effaced the heads of the figures, and even that of the horse of the Mongol sovereign. What remains of this picture shows that forty years after the Conquest, its characteristics are those of Mesopotamian painting modified by a passing influence, by the norms of Chinese technique, certain parts of the drawing are sharper than Mesopotamian drawing, and the noticeable lowering of the tints of the palette betrays a Chinese influence, as if a Persian artist had ingeniously set himself to imitate the style and manner of the silken pictures painted in the Celestial Empire. But at this date, in the year 1260, in which the original of the Chronicle of Juwayni was offered to Prince Hulagu by its author, painting in the Chinese provinces, consisted of a line drawing just heightened on its edges with some pale tints scarcely indicated, or to a sort of cameo a drawing in monochrome, or reduced to very few colours, even fewer than the tints of this composition, in extremely dark tones, essential and fundamental characteristics which were inherited, long centuries after, by the art of Japan, this diminution of colour is found again in the paintings of Rashid's history, about 1310 (Plate XLVIII), in a lower proportion, and it only indicates a fitting fashion which was not destined to last in Persia.

These norms of Persian painting, in the lands of Iran, subject first to the authority of the resident officers whom the Mongol sovereign sent from Karakorum in the West, and then to the sceptre of the princes of his family, are essentially different from the characteristics of paintings executed at the expense and to the orders of Rashid ad Din in his publishing house, at Tabriz, which, between 1304 and 1318, the date when this establishment was destroyed in a rising, decorate a series of splendid manuscripts, illuminated for the minister, and for the Mongol princes of Persia (Plates XLIV-XLVI, LIX-LXV).

The range of colouring in these pictures is infinitely richer and has a totally different tonality, as different from that of the painting which decorates the manuscript of the chronicle of Juwayni, as from that of the artists who, at the beginning of the thirteenth century, were working in the states of the Abbasid Caliph. I am not speaking here of the type and accoutrements of the persons who figure in the

MUSULMAN PAINTING

pictures of the Chronicle of Rashid ad Din which cannot be found in the illustrations of the 'Assemblies' of Hariri and of the Fables of Bidpai made when the Mongols were still far from Baghdad, when no one in Islam could foresee the fall of the House of Abbas these heterogeneous elements consist in the portrayal of Tartar soldiers or of details of equipment and furniture which the Tunghuz had brought with them from the steppes where they lived in the neighbourhood of the Celestial Empire, they are superimposed on a setting which is in technique, the Mesopotamian setting, exactly like that of the Persian paintings of the Fables of Bidpai reproduced in Plate XL but the colouring the palette, the gradation of shades have changed under an influence which has enriched them. We must recognize in this tendency the imitation, or rather the influence of Western paintings, both French and Italian which the missionaries sent by the Pope and the Ambassadors of the Kings of France and England brought to the Mongol States, Christianity hoped to win them as allies against the Moslems and have their help in recovering the Holy Land. This explains how a painter who, in Tabriz, at the beginning of the fourteenth century, was decorating the Arabic version of the Chronicle of Rashid ad Din imitated French paintings of the second half of the thirteenth century illuminating a book sent to the master of Iran. The painting of the Mongol period is thus definitely constituted at the beginning of the fourteenth century, in the lands of North western Persia through a modification of the technique and the methods of the Schools of Mesopotamia, under the influence of the European manner of the Italian Primitives who illustrated the Bibles and Gospels which the soldiers of Christ brought to Iran to kindle the faith of the Tartar Princes or to convert them. From the painting of the Mongol period in the type and manner fixed by the artists of Tabriz about 1310, is derived, through a series of successive stages the whole evolution of Persian painting up to the day when its destiny was accomplished and it sank to mediocrity and decay.

Although Mesopotamian technique was inspired by the methods of the Late Empire, we almost never find in the pictures which illuminate Musulman books from the middle of the twelfth century to about halfway through the fourteenth a background of gold analogous to that which lights up the illuminations of Greek manuscripts and which sheds its radiance over Greek mosaics, and this is the proof that Musulman art did not draw directly from the teaching of the schools and studios of Byzantium that it only knew the Classic methods through the interposition of the Syrians, who had weakened the splendour of the Western style by replacing the glory of the gold

MUSULMAN PAINTING

background in frescoes and in the paintings derived from them, by a yellow background, a miserable imitation, or by suppressing it altogether for reasons of strict economy, gold only being preserved in ornaments in the exact proportion in which it appears in Musulman illuminations

The gold background makes its timid and awkward appearance in Persian technique from 1310 till 1340, at the end of the power of the Mongol dynasty, in the Western Provinces, at that date in Iran it constitutes an innovation, whose origin cannot be explained by the development, the independent and autonomous evolution of the style which grew out of the methods of the Mesopotamian Schools. It can only be explained as being an imitation of the backgrounds of gold which shine with so bright a splendour in the paintings of Western books of the thirteenth century, the works of the Italian Primitives, panels painted in the studios of Florence by masters of the Quattrocento, transported to the East at the very time when the mausoleum of the Sultan Öljeitu at Sultaniyya, in the first half of the fourteenth century, is copying on a reduced scale the gorgeous technique of San Vitale at Ravenna, which is a form born from a combination of elements native to Rome

This technique of the gold ground remained for long a shy and tentative phenomenon in Iran, while it was a favourite method in the West which clung to the age long tradition of the gold background in frescoes and mosaic, we feel that it did not correspond to a need of the artists, who made use of it without knowing its origins or understanding its purpose. It took nearly a century for it to spread in Iran. It acquired all its lustre, and only reached its perfection in 1436 a decade or so before the middle of the fifteenth century, in the schools of Khurasan, in East Persia, at Herat, and in the brilliant workshops which prospered with such vitality under their disciples up to the middle of the sixteenth century in the countries of Transoxiana at Bokhara where the Uzbek princes were reigning. It was a favourite device of Bihzad at Herat and of his pupils, who brought it to absolute perfection in a form which recalls the mastery of the Florentines, they carried it with them to Tabriz, to the Court of the Safavid Prince, Shah Isma'il, King of Persia, and it attained to great splendour in the schools of Western Persia at the hands of Bihzad's pupils and their disciples at Tabriz and at Kazwin, here too it disappeared about the middle of the sixteenth century or was only used by artists very sporadically, when they were copying old pictures

This technique, in spite of the skill of the masters who devoted themselves to it, answered so little to a natural need of Iranian art

MUSULMAN PAINTING

that the artists of Transoxiana at Bokhara, soon made it merely a convenient and expeditious way of squandering gold and used it without any discernment. Persian illuminators, from the middle of the fourteenth century to the first years of the sixteenth, had, in imitation of Western artists and of Italian painters reserved the background of gold to represent the radiance of the sky under the glow of the setting sun or the first caress of dawn, their disciples, in Transoxiana towards the middle of the sixteenth century, no longer had before them the Western paintings which had inspired the method of their masters but only the Persian cartoons, they looked on it as an empty bit of decoration, and so far did they miss its meaning as to let the gold background spread over the ground and to paint the sky blue. This heresy preceded only by a few years the total disappearance of this sumptuous manner, we still find a few examples in the schools of Persia and in Osmanli studios at the end of the sixteenth and beginning of the seventeenth century, by skilful artists who copy obsolete style, but we should look in vain for any trace of it in the desolate and savage lands of Transoxiana, where no artistic formula ever had a longer life than from fifty to sixty years.

MUSULMAN PAINTING

in a short while with all Khurasan to the crown of Persia, it was to these confines of the Iranian world that the Persian artists carried the methods and the norms they had inherited from their predecessors of the Mongol period, they did not differ appreciably under the reign of Tamerlane (end of the fourteenth century) from the technique of the studios of Tabriz or Bagdad, which were inspired by the Mongol style, or rather which carried it on, in a spirit and under the influence of an evolution whose character and stage of development are typified by the illustrations of the Book of Marvels, copied in 1388 for Ahmad ibn Uways

The characteristics of the art of the Timurid era, in a first period which extends from the beginning of the fifteenth century, or even from the last years of the fourteenth, up to about 1450, continue to be identical with the norms of the Mongol studios, the paintings which go back to this period and are almost exactly coeval with the reign of Shah Rukh Bahadur, the son of the Conqueror, are archaistic rather than archaic, richer in their tones, more delicately gradated than the palette of the artists of Tabriz about 1310, and of their successors up to about 1380. The influence of the Italian Primitives may be recognized immediately in the radiance and the gorgeousness of the colouring which, in one of the most beautiful books ever illuminated in the reign of Shah Rukh Bahadur, the Apocalypse of Muhammad, in 1436, in Herat (Plate LXXXIII), recalls the splendour and brilliance of the panels of Fra Angelico, if the range of colouring of the Khurasan artists was enriched by a new splendour, the type of the drawing remained identical with that of the paintings of the School of Tabriz at the beginning of the fourteenth century, the personages who figure in the pictures of the Apocalypse of Muhammad, in a fine Book of the Kings illuminated about 1430 (Plates LXXIII-LXXIX) remain the same, wear the identical clothes, take the same postures, use the same gestures and movements as the kings, the warriors, and the ladies who animate the pictures of the History of the Mongols written by Rashid ad Din, which was illuminated at Tabriz about 1310 (Plates LIX-LXV). This technique was made easier for artists by the circumstance that from every point of view the world of the Timurids remained a Mongol world, that they considered themselves the heirs of their cousins the Chingizids, and that up to the middle of the fifteenth century, the Mongol conquests, in spite of a short eclipse under Oljaitu, Abu Sa'id Bahadur Khan, and their unworthy successors, continued to be under Timurid rule. But it is enough to compare the paintings created at Herat by the brush of the artists of Shah Rukh and of Mirza Abu Sa'id Korgen with those of the Mongol period to understand that these works reproduce

XXI

IN spite of the modifications it underwent during the reign of the Mongol dynasty, notwithstanding the evolution which its style and methods had passed through since about the year 1300, in spite of the influences brought to bear on it, which indeed, had not affected all the craftsmen Persian painting, towards the end of the fourteenth century, still exhibited the essential characteristics of Mesopotamian technique, with a brighter range of colouring than that of the artists of Bassora or of Baghdad the illuminations of a treatise on the wonders of the world, illuminated in the year 1388 for the Prince Ahmad, son of Uways, sovereign of Irak and of the Azarbaijan (Plates LXVIII-LXXI) offer an excellent example of the stability of Persian technique at the very end of the fourteenth century, in the dawn of the triumph of the House of Tamerlane, in a Royal manuscript of the most sumptuous type

It is under the reigns of the Princes of the House of Tamerlane, from the last years of the fourteenth century which saw the collapse of the Mongol dynasty, to the beginning of the sixteenth century that Persian painting reached the climax of its perfection. The Timurid schools carried on the manner and the style of the studios of Tabriz, about 1320, in a more exquisite form and a more sumptuous technique which was, in fact, the method of the workshops of Herat, in Khurasan, in Eastern Iran. The Princes who were descended from Tamerlane went to reign in this distant town, the most remote place in all Persia, on the confines of Central Asia, the frontiers of that land of Chaghatai, the Moghulistan of Persian geographers, where their dynasty had taken its birth, and where their great ancestor, who was to defeat Bayazid the Thunderbolt, had attained to sovereignty, they fled from Persia, which was incomprehensible to them, and wholly unsympathetic, especially the southern provinces, Shiraz and Ispahan, whose torrid climate crushed them, while they found pleasure in the Oriental countries whose harsh skies reminded them of the severe climate of their native land

It was at Herat, for nearly a century the capital of the Timurid monarchy, till overthrown by the Uzbeks of Transoxiana, only to return

in a short while with all Khurasan to the crown of Persia, it was to these confines of the Iranian world that the Persian artists carried the methods and the norms they had inherited from their predecessors of the Mongol period; they did not differ appreciably under the reign of Tamerlane (end of the fourteenth century) from the technique of the studios of Tabriz or Baghdad, which were inspired by the Mongol style, or rather which carried it on, in a spirit and under the influence of an evolution whose character and stage of development are typified by the illustrations of the Book of Marvels, copied in 1388 for Ahmad ibn Uways

The characteristics of the art of the Timurid era, in a first period which extends from the beginning of the fifteenth century, or even from the last years of the fourteenth, up to about 1450, continue to be identical with the norms of the Mongol studios, the paintings which go back to this period and are almost exactly coeval with the reign of Shah Rukh Bahadur, the son of the Conqueror, are archaistic rather than archaic, rieber in their tones, more debately gradated than the palette of the artists of Tabriz about 1310, and of their successors up to about 1380. The influence of the Italian Primitives may be recognized immediately in the radiance and the gorgeousness of the colouring which, in one of the most beautiful books ever illuminated in the reign of Shah Rukh Bahadur, the Apocalypse of Muhammad, in 1436, in Herat (Plate LXXXIII), recalls the splendour and brilliance of the panels of Fra Angelico, if the range of colouring of the Khurasan artists was enriched by a new splendour, the type of the drawing remained identical with that of the paintings of the School of Tabriz at the beginning of the fourteenth century, the personages who figure in the pictures of the Apocalypse of Muhammad, in a fine Book of the Kings illuminated about 1430 (Plates LXXIII-LXXIX) remain the same, wear the identical clothes, take the same postures, use the same gestures and movements as the kings, the warriors, and the ladies who animate the pictures of the History of the Mongols written by Rashid ad Din, which was illuminated at Tabriz about 1310 (Plates LIX-LXV). This technique was made easier for artists by the circumstance that, from every point of view, the world of the Timurids remained a Mongol world, that they considered themselves the heirs of their cousins the Chingizids, and that up to the middle of the fifteenth century, the Mongol conquests, in spite of a short eclipse under Oljaitu, Abu Sa'id Bahadur Khan, and their unworthy successors, continued to be under Timurid rule. But it is enough to compare the paintings created at Herat by the brush of the artists of Shah Rukh and of Mirza Abu Sa'id Korgen with those of the Mongol period to understand that these works reproduce

MUSULMAN PAINTING

following years in which horror reached such a pitch that, for a whole century, no one had the courage to take a pen and tell the tale, it was only possible for princes to enjoy the luxury of having books illuminated for their library. Princes can always find money for their pleasure, even when their prodigalities have emptied the treasury, but princes are few in number, and their rarity explains the small number of paintings executed in the South west of Persia, there are, however, enough for it not to be impossible or even difficult for us to obtain an exact idea of this clear and limpid technique which substituted rhythm and elegance, a calm and harmonious tonality, for the harshness of expression in the Mongol style of Tabriz in the fourteenth century. It was born at Shiraz in the hours when Hafiz, in subtle and ideal symbols, sang that divine love which leads to supreme beatitude in Nirvana, where the creature finds extinction and loses the capacity for suffering in the Unity of the Creator.

These two techniques subsisted in complete antithesis when destiny ordained that they should be fused into a single formula which combined the power of Herat with the grace of Shiraz, the painters of Khurasan under the reigns of Shah Rukh Bahadur and of Mirza Abu Sa'id Kōrgen lived on the norms they had brought to Eastern Iran and developed them there for half a century, they repeated the same things in the same formulas, copied over and over the clichés of the Mongol Schools till their invention failed and became exhausted. There came a moment at the end of the sovereignty of Mirza Abu Sa'id when they had used up all their means and saw themselves condemned to impotence, unless they wished to repeat the same themes indefinitely and work on the same old motives to all eternity, they looked round for new elements which would permit them to renew their methods and to refresh their imagination. Khurasan, Eastern Iran, had been from the earliest times a forbidding and wild country, almost as inhospitable to art and artists as the Chaghatai, whence their masters had come. It was only with difficulty that, in the centuries before Islam, the Hindu missionaries who had climbed up there from the Land of the Seven Rivers, had introduced the themes of Indo-Greek art which clothed the strange forms born from the restless spirit of the Vishnuites and the followers of Sakyamuni, in the serene majesty of Attic style. The Hindus had colonized these far off countries as far as Bactria on the Turkish side, and Marakanda on the side of the Celestial Empire, but the natives had remained completely indifferent to the artistic forms flourishing in Gandhara, in Kapisa, in Bactriana, in Sogdiana, no sooner had Islam driven out the Buddhists, than the Iranians of Khurasan only remember that

MUSULMAN PAINTING

lived at the Court of the Timurid Emperors, the part he played was limited to this for the formulas that became his, which he brought to perfection and in which his pupils gloried, had already an integral existence at the time of the sovereignty of Tamerlane, and it was their perfection which constituted the technique of Shiraz in the fifteenth century

The works of the School of Bihzad are the glory of the reign of the Sultan Hosain Mirza, with whom, in the very early years of the sixteenth century, the Timurid monarchy disappeared, though an offshoot from it, Babur Mirza, was to found an empire that lasted till 1865 Bihzad as painter, Sultan Ali as calligraphist, were the two leaders of Persian art at the Court of this Turkish prince, who was a master of style, who wrote charming verse, and was an excellent general, but all his political qualities all his practical gifts, could not save him from ruin This descendant of Tamerlane who, like Chungiz had come to Iran only to plunder it, experienced the strange destiny of presiding at once over the decline of his family, and the literary, artistic and political decadence of Persia, his genuine and solid qualities deserved a better fate

The Mongols, descendants of Chungiz through Chuchi, who lived in the steppes of Siberia and in the plains of South Russia had seen with vexation the princes of the House of Tamerlane take possession of all that Iranian country which had been the object of their covetous thoughts and which they had tried to conquer in the two latter centuries, the weakening of the Timurid monarchy, which had been forced to cede the Western provinces of Persia, first to the Turkomans and then to the Safavids, the anarchical rivalries among the princes descended from Tamerlane, allowed them to take the offensive against an empire which, at the beginning of the fifteenth century, stretched from the frontiers of China to the shores of the Ægean Sea In 1505, the Khan of the Uzbeks Muhammad Shahani, entered Khurasan, in 1507 he defeated the army of the Timurid princes, they realized that their part was played out in Iran and that the days of their sovereignty were at an end, Badi az-Zaman Mirza son of Sultan Hosain Mirza, fled to Tabriz and took refuge with his brother in law, Shah Isma'il I, King of Persia, while Babur Mirza evacuated Transoxiana to descend on Kabul (1501) whence he passed into the north of India and conquered it Badi az Zaman took with him the official artists of his Court, who carried out in Herat the splendours of the Bihzadian methods, Bihzad, the head of the School, remained in Herat till Shah Isma'il conquered Khurasan and took him to Tabriz where he offered him a welcome worthy of his talents and in 1522, appointed him

MUSULMAN PAINTING

those men, who tried to bring them civilization, worshipped the Devil and were cursed

The painters of Herat turned to the West, whence they had come fifty years before, whence they had brought the splendour of the methods of the Schools of Tabriz, Tabriz had been abandoned for Sultaniyya, through a caprice of Ūljaitu and was, at this time, a mere provincial town, without political importance, since the day when the moh had risen in insurrection and burnt the publishing house of Rashid ad Din, without artistic importance either. It regained importance to some degree when the Turkomans had destroyed the power of the Timurids in Western Persia, and when these Barbarians had become sufficiently powerful to possess a Court where the artists of Herat, painters, calligraphists and poets, resorted when they had ceased to please the Prince of Khurasan or when they ceased to please themselves in the capital of this monarch. But the style of Tabriz, at that date did not differ appreciably from that of Shiraz, the two techniques offered two scarcely different aspects of the style of the schools which, at the end of the thirteenth and the beginning of the fourteenth century, had flourished in this capital of the Mongols, which was only to recover its importance, whether political or artistic, for a few years at the beginning of the sixteenth century, when the fall of the Timurids made the Safavid princes in their capital of Tabriz the masters of Iran.

Baghdad had no formulas of its own and repeated those of Shiraz, it was to Shiraz that artists turned for fresh inspiration from the traditional sources, and up to the neighbourhood of 1485 the blue and gold colour scheme of South west Persia in all its harmony, illuminates the luxurious manuscripts of Khurasan, while its elegant and supple style softens the severity of the forms of the earlier Timurid era.

Bihzad inaugurated the second period of the Timurid studios, he created its norms and its style, he invented nothing and it is probable that he was not the first to conceive the notion of fusing the methods of Herat and the style of Shiraz, such fusions come about of themselves by the force of nature and as an inevitable necessity, it is as if they were the work of a race rather than an individual though the credit of it goes, no one knows why, to some remarkable personality who never dreamt of it and who would probably have been greatly astonished at being credited with so fine an invention. It seems most likely that Bihzad was an incomparable virtuoso, gifted with exceptional talent and marvellously skilful, he codified the norms of the new school and, if we are to believe the witness of a critic who

MUSULMAN PAINTING

lived at the Court of the Timurid Emperors, the part he played was limited to this, for the formulas that became his, which he brought to perfection and in which his pupils gloried, had already an integral existence at the time of the sovereignty of Tamerlane, and it was their perfection which constituted the technique of Shiraz in the fifteenth century.

The works of the School of Bihzad are the glory of the reign of the Sultan Hosain Mirza, with whom, in the very early years of the sixteenth century, the Timurid monarchy disappeared, though an offshoot from it, Babur Mirza, was to found an empire that lasted till 1865. Bihzad as painter, Sultan Ali as calligraphist, were the two leaders of Persian art at the Court of this Turkish prince, who was a master of style, who wrote charming verse, and was an excellent general, but all his political qualities, all his practical gifts, could not save him from ruin. This descendant of Tamerlane who, like Chingiz, had come to Iran only to plunder it, experienced the strange destiny of presiding at once over the decline of his family, and the literary, artistic and political decadence of Persia, his genuine and solid qualities deserved a better fate.

The Mongols, descendants of Chingiz through Chuch, who lived in the steppes of Siberia and in the plains of South Russia, had seen with vexation the princes of the House of Tamerlane take possession of all that Iranian country which had been the object of their covetous thoughts and which they had tried to conquer in the two latter centuries, the weakening of the Timurid monarchy, which had been forced to cede the Western provinces of Persia, first to the Turkomans and then to the Safavids, the anarchical rivalries among the princes descended from Tamerlane, allowed them to take the offensive against an empire which, at the beginning of the fifteenth century, stretched from the frontiers of China to the shores of the *Ægean* Sea. In 1505, the Khan of the Uzbeks, Muhammad Shaibani, entered Khurasan, in 1507 he defeated the army of the Timurid princes, they realized that their part was played out in Iran and that the days of their sovereignty were at an end, Badi az Zaman Mirza, son of Sultan Hosain Mirza, fled to Tahriz and took refuge with his brother in law, Shah Isma'il I, King of Persia, while Babur Mirza evacuated Transoxiana to descend on Kabul (1501) whence he passed into the north of India and conquered it. Badi az Zaman took with him the official artists of his Court, who carried out in Herat the splendours of the Bihzadian methods, Bihzad, the head of the School, remained in Herat till Shah Isma'il conquered Khurasan and took him to Tabriz, where he offered him a welcome worthy of his talents and, in 1522, appointed him

MUSULMAN PAINTING

President of the Academy of Painting, a position which, after the king's death, procured for him the honour of giving lessons to his son, Shah Tahmasp, and of teaching him the secrets of illuminating manuscripts, up to his death, which occurred in 1533 or 1534

Others, less fortunate, stayed at Herat, which had lost its rank as capital, but still remained an important town, and continued to work for the amateurs who had remained in Khurasan, others followed or were made to follow the victorious Uzbeks, beyond the Oxus, and went to exercise their talents at Bokhara, where these barbarians reigned and there kept alive the excellence and majesty of the formulas codified by Bihzad, up to a date rather beyond the middle of the sixteenth century. Painters grounded in the study of this sumptuous manner had followed the fortunes of Babur Mirza, and the skill of their pupils, in the second half of the sixteenth century, under Humayun and Akbar, created the magnificence of the Indo-Persian studios of Delhi. The Bihzadian technique created masterpieces beyond the Oxus, in the capital of the Uzbek princes, who hardly appreciated its splendour, the paintings executed at Bokhara to illuminate the books of their libraries (Plates CX-CXVIII) are the most exquisite and delicate which ever came from the brush of Persian artists, it is a remarkable fact that the style of the Schools of Herat should reach its zenith after the fall of the Empire of Khurasan, where it sprang up, at Bokhara about 1520, at Herat in 1526 when this fortified city was made part of the domains of the King of Persia (Plates CXXI-CXXV), at Tabriz, about 1540, as may be seen in the splendid paintings of two books illuminated for Shah Tahmasp, the son of Shah Isma'il, a Book of the Kings and a collection of the Poems of Nizami (Plates CXXVI, CXXVII). The schools of painting underwent a rapid decadence in Transoxiana, as is shown by the illustrations of books which were copied by the best calligraphists of Iran, for the Kings of that country, the technique rapidly deteriorated in the hands of the successors of the artists, who had exiled themselves to Bokhara at the beginning of the sixteenth century, the tradition dies abruptly a little after 1567, never to be revived in these barbarous countries which have always been, always will be, refractory to all civilization

XXII

THE traditional methods of the Herat studios had a happier fate at the Persian Court, first at Tabriz, then at Kazwin, under the sceptre of princes of the Safavid dynasty, in Western Persia the ground was more favourable and propitious for artistic evolution than at Bokhara, or even at Herat, Persia, at all times from the tenth century, had enjoyed a marvellous literary efflorescence. Doubtless the poets in 1500 were not the equals of Anwarî, Firdawsî, Khaqamî, but it is no less true that Persian letters were still to produce masterpieces, and the excellence of the Iranian formulas showed itself in all domains of technique. The methods of the Bihzadian studios found at Tabriz and Kazwin a sumptuous technique, very delicate, very decorative, which amply sufficed for Persian needs and which sprang from the manner of Shiraz, or rather which was, purely and simply, the style of South west Iran, derived from the technique of Tabriz at the beginning of the fourteenth century. Its forms were rich, supple and elegant, but it was a different richness, a different suppleness, a different elegance from that of the norms of Bihzad, a picture decorating a little manuscript illuminated in 1543, in which we find medical prescriptions, impudently attributed to Aristotle (Plate CXXIX), gives an excellent idea of the delicacy of this sumptuous manner which was in the spirit of Iran in the sixteenth century and was to become, at the beginning of the seventeenth century, in a decadent and altogether too luxuriant line form, the favourite fashion of the reign of Shah Abbas I.

The fusion of the style of Western Persia and the methods of Herat created a new genre, which owed its grace and its delicacy to the formulas of Shiraz, its grandeur and power to the Bihzadian influence. The formulas of Shiraz lacked largeness, the artists who employed them were miniaturists who tended to forget the technique of the fresco, we can see, that Bihzad and his disciples at Herat had always the memory of mural decoration behind the illumination and that they preserved on the pages of their books the broad and masterly design of the paintings which spread over the wide spaces of the walls of royal palaces, elsewhere Bihzad had been a fresco painter, as we can see from illustrations in a book which was copied for Akbar in the

MUSULMAN PAINTING

sufficiently wealthy to be able to recompense adequately the artists' talent, it is rare at these times for the illuminated manuscripts which have survived in their integrity with their first and last pages intact, not to carry some record, some *ex libris*, seals or marks of property which allow us to go back to the source whence they were stolen.

The situation changed about 1550, under Shah Tahmasp, when one finds in Persia a considerable number of ornamented manuscripts whose decoration was quickly executed, of paintings conceived in a hasty and summary technique, whose mediocre and bastard forms only distantly remind us of the masterpieces which were painted in past centuries for the masters of Iran or for their ministers. These manuscripts bear no dedication, no *ex libris*, they are illuminated copies, executed in the workshops of good booksellers, who had a regular clientèle of collectors of moderate means, they were not rich enough to order luxurious books from a calligrapher of recognized merit or from painters who had made their name, the smallness of their means obliged them to content themselves with copies executed by ordinary craftsmen and by artisans of the second rank, whose work had all the faults of commercial reproductions giving only an approximate idea of the splendour of decoration in the royal books, this sufficed for the middle class Persians, who were without literary appreciation or taste in art, and only wished to possess books out of snobbery.

The decadence of painting was complete in Persia at the end of the reign of Shah Abbas II, literature decayed at the same time. The Safavid dynasty had begun with welcome reforms, it had made the Kingdom of Persia strong to resist the Turks who had been masters of Persia since the tenth century, and it had given Iran back to the Iranians. It ended more tragically than all the dynasties that had preceded it, and fell through the shameful incapacity of its sovereigns, its fate was a hundred times more miserable than that of the Saljuks, the Kings of Khwarazm, the Mongols, the Timurids, the Saljuk princes and the last King of Khwarazm died sword in hand, the last of the Timurids attempted to fight against the Uzbeks, the 'Sophy' allowed the Afghans to insult him and fell back under Turkish domination with Nadir Shah. Politics, literature, art, science were all brought down to the level of the mentality of the Kings of Persia, and after the end of the seventeenth century count for nothing in the intellectual history of mankind. We still find quite sporadically, at the end of the Safavids, under the Kajars, in the nineteenth century, certain finely executed paintings which bear witness to the cleverness of their authors and to the mastery of their craft, but they form only

MUSULMAN PAINTING

beginning of his reign, for these pictures reproduce mural decorations executed by Bihzad at Herat. Examples of this gorgeous manner are not very rare, they all belong to the first part of the reign of Shah Tahmasp, and reproductions will be found in Plates CXXI-CXXVII, CXXXIV, CXXXV, of a few of these beautiful paintings, with their warm suffusion of colour evoking the memory of the glowing style of the works of Tintoretto.

Its perfection was confined to the magnificence of the royal books, only kings and sultans could afford themselves the enormous luxury of a fully illuminated Book of the Kings, a whole Nizami of such splendour. The princes of Herat were crazy in their passion for art, they gratified it at the expense of the treasury, the Sultans of Bokhara were absolutely indifferent to matters of art, but they encouraged artists in order to ape the Timurids and to make themselves pass for great monarchs. From his accession Shah Tahmasp showed great taste for painting, he wished to learn how to paint, and was given lessons by Bihzad, he worked so seriously that he would shut himself up for several hours a day with the Master and his disciples, to paint in their company, such an occupation pleased him infinitely more than presiding over the Council or examining into contentious questions of finance or politics, he was quite young and his ministers left him free to follow his infatuation for a certain time, perhaps they profited by it, the day came when the king realized that he could not continue to live as a dilettante and that sovereignty carries with it serious obligations for him who wears the crown. The Palace painting room declined when Shah Tahmasp frequented it no more, and the Bihzadian school found itself dragged down the slope of decadence.

The painters became craftsmen and ceased to be artists, they exaggerated the methods of Bihzad, or rather the exaggeration of his methods by his first pupils, they simplified his design, they reduced his palette, diminished the amplitude of the composition, with Agha Riza in the second half of the sixteenth century, with Riza i 'Abbasi, with Haidar Quli at the beginning of the seventeenth, they degenerated into a mannerism, masterly in its way, which brought about the hopeless decadence of painting from about 1580, the extreme rapidity with which the artists of this period worked in order to satisfy the passion and the craving of too numerous amateurs, hastened the end of the School after having been the cause of its beginning.

Up to the end of the Timurid period, at the beginning of the sixteenth century and even up to about the reign of Shah Tahmasp, the cult of the gorgeously illuminated book had been the exclusive appanage of the princes of Iran and of one or two important people

MUSULMAN PAINTING

sufficiently wealthy to be able to recompense adequately the artists' talent, it is rare at these times for the illuminated manuscripts which have survived in their integrity with their first and last pages intact, not to carry some record, some ex libris, seals or marks of property which allow us to go back to the source whence they were stolen.

The situation changed about 1550, under Shah Tahmasp, when one finds in Persia a considerable number of ornamented manuscripts whose decoration was quickly executed, of paintings conceived in a hasty and summary technique, whose mediocre and bastard forms only distantly remind us of the masterpieces which were painted in past centuries for the masters of Iran or for their ministers. These manuscripts bear no dedication, no ex libris, they are illuminated copies, executed in the workshops of good booksellers, who had a regular clientèle of collectors of moderate means, they were not rich enough to order luxurious books from a calligrapher of recognized merit or from painters who had made their name, the smallness of their means obliged them to content themselves with copies executed by ordinary craftsmen and by artisans of the second rank, whose work had all the faults of commercial reproductions giving only an approximate idea of the splendour of decoration in the royal books, this sufficed for the middle-class Persians, who were without literary appreciation or taste in art, and only wished to possess books out of snobbery.

The decadence of painting was complete in Persia at the end of the reign of Shah Abbas II, literature decayed at the same time. The Safavid dynasty had begun with welcome reforms, it had made the Kingdom of Persia strong to resist the Turks who had been masters of Persia since the tenth century, and it had given Iran back to the Iranians. It ended more tragically than all the dynasties that had preceded it, and fell through the shameful incapacity of its sovereigns, its fate was a hundred times more miserable than that of the Saljuks, the Kings of Khwarazm, the Mongols, the Timurids, the Saljuk princes and the last King of Khwarazm died sword in hand, the last of the Timurids attempted to fight against the Uzbeks, the 'Sophy' allowed the Afghans to insult him and fell back under Turkish domination with Nadir Shah. Politics, literature, art, science were all brought down to the level of the mentality of the Kings of Persia and after the end of the seventeenth century count for nothing in the intellectual history of mankind. We still find quite sporadically, at the end of the Safavids, under the Kajars in the nineteenth century, certain finely executed paintings which bear witness to the cleverness of their authors and to the mastery of their craft, but they form

MUSULMAN PAINTING

This technique from the strictly practical craftsman's point of view implies and presupposes the knowledge of semicircular vaulting on up right supports, the Romans adopted, out of economy, a simplified but greatly inferior formula, and substituted for it the rubble work dome, the technique of the cupola of the Pantheon exhibits the culmination of the style of the dome, the evolution of which required centuries before it could reach this perfection, all the lapse of time that separates the Pantheon from the Mycenaean domes raised on columns (twelfth to tenth century B C), which Homer mentions—from those pre Hellenic cupolas which served as models for the brick domes of Assyria in the time of Sargon (end of the eighth century B C), just as the stone construction of the Achaeans, and of the Ionians their successors, on the coasts of Asia Minor, is the origin of the stone technique in the Assyrian Empire and in Persia, at the time of Cyrus and of Darius. The conception of the dome in Rome is not Etruscan, it is not Oriental, it is Hellenic, the vault of the Pantheon contains the solution of the problem of covering a square hall by the intersection at right angles of vaulted arches, it contains the principle of the groined vault of one of the halls of the Baths of Diocletian in the third century, which was copied exact in all its dimensions, at the beginning of the fourth century by the architect of the Basilica of Constantine, and the groined vault of this celebrated monument, exact in all its dimensions, was copied at Constantinople by the architect of Sta Sophia and crowned by a dome. It is the Pantheon, lifted on the vaults of the Basilica of Constantine which is the parent of the Basilica of St Peter.

The roofing of a square hall by arches intersecting at right angles and resting on piers situated at the ends of the two diameters leads on through the juxtaposition of a group of such halls, to the roofing of a rectangular hall, no longer by a continuous semicircular vaulting as in the Roman style, but by a series of independently springing vaults the principle of Gothic architecture. This method is a variant on that which consists of roofing a rectangular gallery by a series of vaults supported on pendentives.

The vault of the Pantheon contains the precedent for the buttress and the ogee. It matters little from the point of view of statics whether the buttress be external or internal merged in the body of the building, continuous or discontinuous, it is a buttress from the moment when it forms part of a continuous solid, intimately united to the body of the building. The reinforcing brick courses in the Pantheon whose half circles are cut off in their upper part by the oculus of the temple rest on pillars placed at the furthest points of diameter of the monument and merged in the mass of the dome, none the less do they exist

MUSULMAN PAINTING

style of the ninth century, which derives from the formulas of the Roman Empire from the sixth to the eighth century, and (2) that the norms of the craftsmen of the fourteenth century derive, by a series of successive modifications, from the methods prevailing in the workshops of the thirteenth century

Only one art has ever existed, and that is Classic Art, it was born mysteriously at the foot of the Acropolis, after a long evolution among the Achaeans who preceded the Ionians in the fourteenth century B C, in Asia Minor, and among the Ionians, whose works, in strong relief and with plastic form, are found in the land of the Hittites mixed with the flatness of Chaldean sculpture. It spread over the whole civilized world, civilized and colonized successively by the radiant Hellenic genius, by the Macedonian conquest, by Roman arms, by the expansion of Christianity. This art includes varied and numerous aspects, according to the stages of its evolution, according to the countries in which it flourished, according as it inspires the chisel of Pheidias or that of the sculptors who worked after the time of Alexander, according to whether it took life in Athens, Antioch, Bactria, or Rome, or guides the brush of the monks of Milan, Canterbury, or Fecamp. Outside this classic art which has given its graceful clothing to the reveries of the Hindus, outside its evolution, throughout the centuries, no plastic form exists either in sculpture or drawing or architecture, other than the clumsy conceptions of savages and uncivilized beings. Roman architecture, like Syrian and Bactrian architecture under the Seleucids and after them, is a formula of Greek technique, a provincial, nay, a colonial style which had no currency in European Greece, in Attica. And this explains the striking resemblance, apparently illogical, which exists between the monuments of Indo Greek art and Roman monuments, by contrast with the Hellenic technique, the Greeks were architects, the Romans engineers, it was Greeks who raised the Corinthian colonnades in the temples of the Eternal City, but Romans who built the Coliseum and the Pont du Gard, which did not prevent the Greeks from achieving the great and the colossal when they chose, as in the Doric temples of Magna Graecia, in the south of Italy, which were colonial forms, while the Parthenon was a national, metropolitan form. The Greeks of the fourth century B C, as we can see in the tholos of Lysicrates and of Epidaure which repeated the formulas of earlier and more ancient monuments of the fifth and sixth centuries and in the round temples of the Treasury of Sicyon (580) and of Delphi (end of the fifth century), understood, in spite of all static difficulties, how to build a dome by marble vaulting upon the colonnade of the single-aisled temple

MUSULMAN PAINTING

This technique from the strictly practical craftsman's point of view implies and presupposes the knowledge of semicircular vaulting on up right supports, the Romans adopted, out of economy, a simplified but greatly inferior formula, and substituted for it the rubble work dome, the technique of the cupola of the Pantheon exhibits the culmination of the style of the dome, the evolution of which required centuries before it could reach this perfection, all the lapse of time that separates the Pantheon from the Mycenaean domes raised on columns (twelfth to tenth century B C), which Homer mentions—from those pre-Hellenic cupolas which served as models for the brick domes of Assyria in the time of Sargon (end of the eighth century B C), just as the stone construction of the Achaeans, and of the Ionians their successors, on the coasts of Asia Minor, is the origin of the stone technique in the Assyrian Empire and in Persia, at the time of Cyrus and of Darius. The conception of the dome in Rome is not Etruscan, it is not Oriental, it is Hellenic, the vault of the Pantheon contains the solution of the problem of covering a square hall by the intersection at right angles of vaulted arches; it contains the principle of the groined vault of one of the halls of the Baths of Diocletian in the third century, which was copied exact in all its dimensions, at the beginning of the fourth century by the architect of the Basilica of Constantine, and the groined vault of this celebrated monument, exact in all its dimensions, was copied at Constantinople by the architect of Sta Sophia and crowned by a dome. It is the Pantheon, lifted on the vaults of the Basilica of Constantine, which is the parent of the Basilica of St Peter.

The roofing of a square hall by arches intersecting at right angles and resting on piers situated at the ends of the two diameters leads on, through the juxtaposition of a group of such halls, to the roofing of a rectangular hall, no longer by a continuous semicircular vaulting, as in the Roman style, but by a series of independently springing vaults, the principle of Gothic architecture. This method is a variant on that which consists of roofing a rectangular gallery by a series of vaults supported on pendentives.

The vault of the Pantheon contains the precedent for the buttress and the ogee. It matters little from the point of view of statics whether the buttress be external or internal, merged in the body of the building, continuous or discontinuous, it is a buttress from the moment when it forms part of a continuous solid, intimately united to the body of the building. The reinforcing brick courses in the Pantheon whose half circles are cut off in their upper part by the oculus of the temple, rest on pillars placed at the furthest points of diameter of the monument and merged in the mass of the dome, none the less do they exist

MUSULMAN PAINTING

in the Cathedral of Ani by pointed arches, at a date which is very near to the time when they appeared in Western technique (the second half of the eleventh century), the first example of the pointed arch is found at Constantinople, in the Wall of Theodosius, in the fourth century at a date much before that at which the archæologists claim that it appeared in the East

The Armenian legend claims that the Cathedral at Echmiazin the oldest church in Armenia, was built 'towards' the end of the fifth century and 'restored' in the seventh century, it is in the form of a Greek cross crowned with a cupola, and the Armenian architects wish this to be considered as the origin of this formula of building, but in the sixth or seventh century it is a copy in its restricted dimensions of the Holy Apostles at Constantinople which was built by Justinian. The domed cross is made up from the two arms of the transept and the central nave of the Roman Basilica with its three naves, and follows, on a reduced scale, the Basilica of Constantine, substituting a dome to the groined vault, this formula was in no way influenced at Echmiazin by Persian art, which, with its national style of building in unbaked brick, knew nothing of this type

Zwartnotz (towards 650), close to Echmiazin, is a reduced copy of San Vitale at Ravenna (about 530), which is the Roman combination of Minerva Medica (towards 250), and of Sta Costanza (fourth century), and what is much to the point, we know that Narses, who ordered it to be built, had been brought up among the Greeks. The Golden Temple of Antioch in Syria was an octagonal Rotunda crowned by a dome, and, as far as we can judge from the description given by Eusebius in his biography of Constantine, followed the same formula as San Vitale at Ravenna, but the fact that this author insists on the exedrae of this wonderful monument which aroused the admiration of the Moslems, shows that it is an actual copy of Minerva Medica where the style is characterized by the exedrae. Some have wished to see in San Vitale a copy of the Golden Temple of Antioch and to find there the decisive proof of the influence of Syrian art on the technique of the Late Empire in the time of Justinian, but we know that the Golden Temple of Antioch was a building of the time of Constantine, which was set up by the first Christian Emperor in the early days of his reign at the beginning of the fourth century, and at the same date as the admirable Baptistry of his daughter Sta Costanza, at the gates of the Eternal City, in the Roman formula of Minerva Medica, which belongs to Paganism, at the same date as the Basilica of Bethlehem, which copies the august forms of the Roman Basilicas, at the same date as the Rotunda of the Holy Sepulchre at Jerusalem, where

MUSULMAN PAINTING

the Tomb of Christ was covered by a reproduction in a reduced form, of the gigantic formula of Hadrian's Pantheon

The high drum of the Armenian churches, like the high drum of the Byzantine churches, copies the drum of the Holy Apostles of Justinian's time which was born from the evolution of the Laconicum of the Baths of Caracalla (early third century) which was the elevation to a second story of Hadrian's Pantheon, domed monuments in the Roman technique having, from the second century onwards, a marked tendency to rise in height which continues through Romanesque, till it reaches an exaggerated point in Gothic style

All domes, Roman, Byzantine, Oriental or Chinese, are diminutions, successive degradations for the sake of simplification and economy, of the dome of the Pantheon, the debasement of the formula takes us from the dome of the Pantheon to that of Minerva Medica, to that of Sta Costanza, to that of the tomb of the Tossia family to the domes of Ravenna and of the monuments of Byzantium then to the succinct and elementary domes of Musulman architecture The domes of Chinese temples about the year 669 copy a Roman formula which is that of the incomparable faceted dome of the Florence Baptistery (late sixth century) which was born at Rome in the Greco Latin formula of the Pantheon, through the elevation of the drum which we find again in the Laconicum of the Baths of Caracalla and in Minerva Medica at the close of Antiquity

* * *

Russian art, the fresco and the painting of icons, reproduces forms which are more Roman than the technique and the style of the most classical works of the current technique of the Late Empire The fresco which decorates the cupola of the little church of St George at Staraya Ladoga, in the fortress of Rurik on the Volkhov, close to St Petersburg, at the beginning of the twelfth century, is an elegant replica of the circle of the Apostles in the Baptistery of the Arians at Ravenna, about 520 The fact can be noticed very often in the icons which were painted in late times, in the fifteenth and sixteenth centuries, an icon representing the Holy Trinity in the monastery of St Joseph at Volokolamsk reproduces types of the second and third century which are quite antique, as if it had been created by the brush of a Florentine artist in the dawn of the Renaissance These icons which were painted in the dominions of the Kniaz of the house of Rurik, reproduce the manner and copy the over nice technique of the mural paintings adorning the walls of the sanctuaries of Mistra, in a form much superior to that which was generally

MUSULMÁN PAINTING

form a chain, the Western end of which is infinitely superior to the Eastern. The construction of the Persian palaces is greatly inferior to the learned technique of the monuments of Ravenna, although these are inferior to the Roman manner; their brick walls always await the marble covering which clothes the edifices of the Eternal City. The characteristics of Sarvistan and Firuzabad are found again in a much more elaborate form in Italy, their place of origin; the trompe-vaults of the Persian cupolas are a clumsy copy of a technique whose principle is found in the round Temple of Spalato, built in the third century, under Diocletian, an evolution from the Pantheon; its dome is formed by a superposition of small blinded arches, an exaggeration of the method of the Pantheon where the eight arches filled with bricks are the eight archivaults of the octostyle temple surmounted by a dome. Imitations of cupolas on trompe-vaults are indeed found among the Buddhist ruins of Bamian in Afghanistan; but they do not belong to the second century B.C., as is claimed, for, in Hindu architecture, the dome only appears in the very latest period of the evolution of Buddhism, towards the third or fourth century A.D., when it is frankly the copy of Western technique. In the same way, the origin of pendentives which it has been attempted to attribute to the East is found in a monument which was set up in the Roman Campagna at a date soon after the beginning of the Christian era.

This theory has falsified the whole history of art; the doctrine according to which Persian and Armenian architecture spread westward through the world through the medium of the Arahs is a mere fancy, created round a hypothesis, with the intention of attributing to Oriental lands an importance in the development of civilization which is not theirs.

At a given time, in the same country, the arts, sciences and literature arrive at the same stage, and it is past dispute that, under Sassanian rule, literature and science were at the lowest ebb. The Byzantine historian, Agathias, tells us that when Justinian closed the School of Athens and persecuted the philosophers, many of these sages crossed the frontier to seek shelter in the states of the King of Persia, Khusrau Parviz, who enjoyed an exaggerated reputation at Constantinople. It was said that he had been nurtured on Greek philosophy, that the works of Plato and the Stagirite held no secrets for him, that he was the model of the good despot governing his people according to the laws of divine wisdom. The philosophers

MUSULMAN PAINTING

The ceramics of Northern Persia at Zanjan in the ninth or tenth century show a weakened survival of the classical manner. Antiquity possessed a ceramic yellow and green in colour and decorated in high relief with a technique translated from sculpture; pottery thus decorated is found throughout the whole of the Mediterranean world, from the Syrian provinces as far as Pompeii; its Greek origin can hardly be doubted; it is indeed in Hellenic art that the finest examples are found, remarkable specimens with sides wreathed with a rich ornament of vine leaves. The ceramics of Zanjan are also yellow and green, identical in their tonalities with those of the classical World; but, out of economy and in order to simplify the processes of the work, the relief has been suppressed; the plastic ornament has been replaced by a flat design, in which the shadows cast by the relief are translated into tints of black, and this simplification of the technique is enough to show that this style is derived from that of the pottery in high relief of Classical Antiquity; ceramics of a deep blue colour were the creation of ancient Egypt; she transmitted the secret to Iran, who transmitted it in turn to China.

* * *

The theory of the influence of the East on Western art is a theory born from the combination of several errors, the essence of which is wilfully to attribute to Oriental monuments dates much earlier than those to which they really belong.

The influence of the technique of Oriental architecture on the Roman style is a hypothesis upheld by assigning to about the year 480, or even to the end of the seventh century B.C., the Persian palace of Firuzabad, in Southern Persia, a building notoriously Sassanian, of the last phase of Antiquity, about the fifth century A.D., and the palace of Sarvestan, a building of about the middle of the fourth century A.D. This theory was invented by Dieulafoy, who made it the crown of his mission to Persia, and declared the two palaces of Sarvestan and Firuzabad to be works belonging to a distant antiquity, far earlier than the Macedonian conquest, Alexander the Great or the Seleucids. At the end of his life Dieulafoy was forced to recognize that Sarvestan is a much more modern building, much later than the beginning of the Christian era, though its date cannot be precisely fixed; but certainly Sarvestan and Firuzabad form two consecutive terms of a series, and if the date of Sarvestan is 350, then the date of Firuzabad is 460.

In fact, Sarvestan and Firuzabad, the brick churches of Ravenna, Sta. Sophia in Constantinople, St. George of Ezra, the Cathedral of Bosra,

form a chain, the Western end of which is infinitely superior to the Eastern. The construction of the Persian palaces is greatly inferior to the learned technique of the monuments of Ravenna, although these are inferior to the Roman manner; their brick walls always await the marble covering which clothes the edifices of the Eternal City. The characteristics of Sarvistan and Firuzabad are found again in a much more elaborate form in Italy, their place of origin; the trompe-vaults of the Persian cupolas are a clumsy copy of a technique whose principle is found in the round Temple of Spalato, built in the third century, under Diocletian, an evolution from the Pantheon; its dome is formed by a superposition of small blinded arches, an exaggeration of the method of the Pantheon where the eight arches filled with bricks are the eight archivaults of the octostyle temple surmounted by a dome. Imitations of cupolas on trompe-vaults are indeed found among the Buddhist ruins of Bamian in Afghanistan; but they do not belong to the second century B.C., as is claimed, for, in Hindu architecture, the dome only appears in the very latest period of the evolution of Buddhism, towards the third or fourth century A.D., when it is frankly the copy of Western technique. In the same way, the origin of pendentives which it has been attempted to attribute to the East is found in a monument which was set up in the Roman Campagna at a date soon after the beginning of the Christian era.

This theory has falsified the whole history of art; the doctrine according to which Persian and Armenian architecture spread westward through the world through the medium of the Arabs is a mere fancy, created round a hypothesis, with the intention of attributing to Oriental lands an importance in the development of civilization which is not theirs.

At a given time, in the same country, the arts, sciences and literature arrive at the same stage, and it is past dispute that, under Sassanian rule, literature and science were at the lowest ebb. The Byzantine historian, Agathias, tells us that when Justinian closed the School of Athens and persecuted the philosophers, many of these sages crossed the frontier to seek shelter in the states of the King of Persia, Khusrau Parviz, who enjoyed an exaggerated reputation at Constantinople. It was said that he had been nurtured on Greek philosophy, that the works of Plato and the Stagirite held no secrets for him, that he was the model of the good despot governing his people according to the laws of divine wisdom. The philosophers were disillusioned on their arrival at the Court and after their first interview with the King of Kings; like all peoples who are, or believe themselves to be, in a state of decadence, the Byzantines attributed

MUSULMAN PAINTING

purely imaginary qualities to their neighbours, these sages discovered that the King of Persia barely knew the first elements of learning and that, like his subjects, he was a very barbarian

Parviz had allowed himself to be duped by a certain Syrian doctor, Uranos, who had learnt up philosophical jargon and handled it with dexterity, utilizing it to pour into the King's ears a flood of wild non sense which he admired the more the less he understood it, and which he much preferred to the conversation of the Greek philosophers, and this, says Agathias, is the logical order of the world, for it is natural that mediocre minds should seek the society of their peers, who overwhelm them with compliments, rather than that of wiser men whom they irritate. The favour enjoyed by this charlatan offended the Greeks and, in spite of all the efforts of Khusrau Parviz, they returned to their own country, preferring the hostility of their own prince to the tranquillity of the Persian Court. There exists in Latin literature a translation of a little work on philosophy and first causes supposed to have been written by Parviz. We see on reading this that the Persians of the seventh century had not got beyond the rudiments, if we admit that they understood them, a thing one might be permitted to doubt when the worthlessness of Pehlevi books is considered.

The Persia of the Achaemenidae, the Arsacids and the Sassanians (sixth century B C to seventh century A D) never did more than copy artistic forms which had been born further west. Armenia was not more genuine, before 302 A D, the date when Christianity was introduced into its districts, the civilization of Armenia, then an inferior province of Iran, was as non-existent as that of Persia itself, and the fact that at the end of the sixth century, the Armenian Church separated itself from the Orthodox communion, and at the same time discarded the heresy of Syria, left it isolated among its mountains. Before 420 A D the Armenians could not write, the only books which existed in their country were works in Greek or Syriac, translations of which form the foundations of their literature, the earliest historian of Armenia, when he was seeking information as to the origin of his nation, had to look for it in chronicles written by Hellenes and Syrians, from 230 B C to A D 240 Armenian coins, like those of the Kings of Persia, the suzerains of the country, bear Greek inscriptions, after this date they copy, in a deplorable manner, the silver pieces of the Sassanian Kings.

If there exist in details obvious likenesses between the Arab monuments and the churches of Southern France, it is because the Musulman edifices were built by Christian architects or by subjects of the Caliphs who copied Western methods, the only ones which existed in their

MUSULMAN PAINTING

time, and not the contrary, for whenever the historians of Islam speak of the origin of their monuments, it is in order to mention the part Christians took in building them.

When one civilization has borrowed from another, when there exist in two civilizations forms which present similarities and analogies beyond what can be attributed to chance or to illusion, we must, in order to decide which is the borrower, take less into account the age of the monuments in which these are found and still less the supposed date of buildings which have no known date, than their quality, the perfection with which they have been executed and, above all, the relative value of the intellectuality, the comparative power of the two forms of civilizations. The moral, intellectual and material superiority of one of them inevitably brings off its originality; a powerful civilization will not take from a secondary civilization elements that are defective in form and improve them in order to bring them to the state of technical perfection; the contrary is the rule. If a monument in any one civilization reproduces, in inferior form, a type of monument which is found elsewhere, much later, and in a superior form, this is due to both being copies of a prototype, created by the second of these civilizations, and which in the course of years has disappeared.

* * *

Other mistakes of the same sort are the attribution to the sixth century of paintings executed in Syria and Armenia at vastly later dates; the ascription of the pictures in the Syriac Gospels of Rabula to the year 586 A.D. when, in reality, they were added to it in the tenth or eleventh century, and are copies from Greek originals, as is shown by a Greek word which the artist has reproduced in Greek letters instead of translating it into Syriac, because he found it difficult to read; the attribution to the first half of the sixth century of the four initial paintings and the four last pictures of the Armenian Gospels of Echmiadzin, which were copied in the year A.D. 989, and to which they may have been added at the end of the tenth century, at the date when it was executed, more than four and a half centuries after the time when they are said to have been painted; but it is an obvious fact that the four paintings at the beginning (*sic*) are absolutely contemporary with the execution of the book itself, as can be seen by the parchment they are on and the writing which accompanies them; as to the four pictures at the end (*sic*) of the Gospels, they were added to the manuscript in 989 by the artist, who did not take the trouble to copy his models, the paintings of a Syriac Gospels, but merely inserted these into his own work; these paintings are either Syriac or copies made directly and without altera-

tion of any sort, from Syriac originals between 880 and 940; both sets of paintings, those at the beginning as well as those at the end of the book, are copies in a second-rate and careless style of beautiful models analogous to the illustrations to the Homilies of St. Gregory Nazianzus at the end of the ninth century. Thus these Syriac and Armenian pictures in which it has been desired to find prototypes of the seventh and eighth century frescoes in Sta. Maria Antiqua at Rome, are really later, by nearly as much as two hundred and fifty years.

A definite fact in the history of Oriental Art is that all the figures appearing in the pictures of Christian books, whether they are Roman, Greek, Syriac or Armenian, and in Russian or Rumanian icons, are clothed, and armed in the Roman and not in the Greek fashion; personages clothed like Greeks appear only in the paintings of Pagan books, the Homer of the Ambrosiana, the Virgil of the Vatican; and that is enough to show that the canon of Christian iconography was established and elaborated in Rome, at the very beginning of Christian times. The doctrine according to which Syrian paintings served as models to the Byzantine painters arises from an erroneous interpretation of material facts; from the end of the sixth century to the second half of the ninth century, in countries where Greek was spoken, in consequence of the war against images made by the Iconoclasts, and from those last years of the sixth century to the beginning of the ninth century in the West, largely owing to the inferiority of the craftsmen of Merovingian times, there exist hardly any paintings in manuscripts; therefore, during more than two centuries, in Europe, nothing can be found to compare to the so-called Syrian illuminations supposed to go back to the sixth century and to be the origin of Greek pictures and of all Christian art.

But this explanation would be unnecessary, even if these Syrian illustrations belonged to the sixth century, instead of to the tenth, as they really do, and there is no need whatever to invoke the existence of Oriental models in order to explain the Carolingian Renaissance and that of Byzantium, in the ninth and tenth centuries; the tradition of painting was far from being dead in the seventh and eighth centuries, there is proof enough of this in the frescoes of Sta. Maria Antiqua and in the mosaics which adorn the triumphal arches and the walls of the basilicas of the Eternal City; it was perpetuated in Italy in a form far superior to any ever assumed in the East, as is sufficiently shown in certain paintings in Sta. Maria Antiqua, whose exquisite technique recalls the frescoes of Mistra; therefore, in the history of the art of the Late Empire, it is incorrect to contrast the old tradition down to the sixth century with Oriental tradition from the sixth

MUSULMAN PAINTING

to the tenth centuries, or the Syrian Schools with Byzantine workshops. The iconography of the earliest Christian art is said to be divided into two different aspects: the products of Constantinople and Alexandria, and the formulas of Palestine or Syria. Palestinian studios are supposed to have influenced the Constantinopolitan Schools in their departure from the Hellenistic tradition. This theory is obscure: it rests on trivial details, on the choice of scenes to illustrate Bibles and Gospels, on the number, gestures and arrangement of the figures; but it furnishes no proof of an Eastern influence on Byzantium: the methods of the Palestinian studios, exactly like the Constantinopolitan workshops, copy, not the so-called Hellenistic forms, but Roman iconography, without a single foreign influence. The Roman model in Jerusalem or Damascus has not been influenced, and a Syrian technique for this was non-existent: before we can speak about a modification of the Roman formulas under the influence of Palestinian norms, we should possess examples of a Palestinian art older than the first century in which those elements should be formed, which exist later on in the pictures of the Syrian Gospels. The influence of Palestinian workshops on the Byzantine schools can be thus reduced to the influence of one aspect of Roman iconography or another aspect of the selfsame Roman tradition, that is to say, an interior evolution of classical art without the slightest Eastern influence; these divergencies being, moreover, mere stylizations of the Roman model.

August, 1920.

INDEX

NOTE.—*Arabic numerals refer to the text, Roman numerals to the plate-descriptions*

A

Abagha, 37, 61
 Abbas of Marv, 42
 Abbas I, Shah, 62, 63, 63, 85, 99, CXL, CXLIII,
 CXLIV, CXLV-CXLVI, CXLVII
 Abbas II, Shah, 101, CXLVIII
 Abbassids and Abbassid art 15, 17, 20, 21, 32, 25,
 27, 32, 33, 34, 36, 37, 39, 40, 45, 46, 49, 88,
 89, II-XXXIX
 Abd ar Rahum, the Khankhanan, CXLXVI-
 CXLXVII
 Abd ar Rahman as-Sufi, 62, LXXXVIII-XCIII
 'Abd al Malik 10, 17
 Abd al Muttalib 17
 Abraham, I, CXXX
 'Abu Ja'far Muhammad, Isfahpat, his tomb, 35
 'Abul Hasan, CXCIV
 'Abul Fazl Ibn Mubarak, CXLXVII-CXLXXII,
 CXLXXIII
 'Abu Ma'har al Balkhi 87, XXXII-XXXIII
 Abu Said Bahadur Khan, 93
 Abu Said Kergen, Mirza, 93, 95
 Abu Zaid, v, VI, XXV
 Abyssinia, King of, 4
 Achaemene, 104, 105
 Achaemenidae, 2, 55, 56, 59, 63, 114
 Afghans, 101
 Afrasiab, I, LXXV, LXXVI
 Afshars, 57, CXXXV, CXXXI-CXXX
 Agathus, 113, 114
 Agha Riza, 62, 63, 82, 100, CXXXIX, CXLII, CXLIII
 Ahmad ibn Uways 92, 93
 Ahmad of Fanaket, Vizier of Kublai Khan, CXLXV
 Ajanta, frescoes of, 52, 53
 Akbar, 52, 53, 74, 98, 99, I, CXLVIII, CXLXVIII-
 CXLXX, CXLXXI, CXLXXII, CXLXXIII
 Akbar Nama, CXLXXII
 'Ala ad-Din 'Ata Malik al-Juwayni, 87
 'Ala ad-Din Muhammad Shah Khalaj, Sultan, LII
 Alamut, citadel of, XCIV
 al Biruni, 27
 Album of Shah Jahan, I, CXLII, CXCIV
 Aleppo, 107
 Alexander, 2, 112, XLVII, CII, CXXV, CXXIX, CXLVI
 Alexandria, 23
 al Farabi, musical system of, 111
 al Haris, III, IV, V, VII, VIII, XXVIII, XXX, LV
 Ali Shur Nawaz, Mir, CXLII, CXLIII, CXLIV-CXLV, CXLVI
 Allah LXXXVI
 Allât 'the Goddess, 4
 al Malik al Saib Nasir ad-Din, XXXVIII
 al Malik al Saib Salah al-Din, XXXVIII
 al Mansur, Caliph, 17, 22
 al Mutawakkil, Caliph, 18

Altai, 2, 55-6, 57, 59, 60, 65-6, 68, 70, 72, 73, 74
 al Walid, Caliph, 15
 al Yazuri, the minister, 32
 Amir Shahi of Fuzukuh, XCV
 Angkor Thom, 85
 Angkor Wat, 85
 Anglo-Saxons, 76, 77
 Ani, Cathedral of, 106, 108
 Anahon, Kingdom of, 55
 Antiphony of St Gregory, 111
 Antonio Monserrate, CXLXX
 Anvari, 99
 Aphorisms on Medicine, CXXX
 Apadana of Darius, 24, 85
 Apocalypse of Muhammad, 81, 93, LXXX-LXXXVII
 Apostles, The Twelve, 19
 Aquarius, constellation of, see Hyades
 Arabia, 3, 4
 Arabia Petrea, 4
 Arabic, 22, 34, 37, 39, 41-4, 43-50, 87, 89
 Arabs, 1-8, 10, 12, 16, 41, 43, 84, 85, CXXXIII
 Arak, fortress of, LVII
 Ardashur, 41, 44
 Aristotle, CXXX
 Arus, 5
 Arghun, 37, 48, LXXII
 Armenia, 56, 106, 107, 108-9, 113, 114, 115
 Armand Parthians, 2, 66, 114
 Aryans 65, 65, 66, 67, 68, 70, 71, 73, 74
 Asaf Khan I
 Assyria, 35, 105
 Astarte, 3
 Athens, School of, 113
 Attala 72
 Avara, 58
 Avars, King of the, 75
 Avesta, the, 78
 Azada, XCVIII CXLIV, CXLVII
 Azarbaijan, 92

B

Babur Padishah, 74, 97, 98, CIX, CXLXXIII, CXLXXVI
 CXLXXVII
 Bactria, 56, 68, 71, 78, 95, 104
 Badami, CXLXXVI
 Badat az Zaman Mirza 97
 Baghdad, 19, 20, 26, 27, 32, 34, 39, 46, 47, 51, 60,
 87, 92, 93, 96, LXXII
 Bahara, 7, LV
 Bahman, the Paladin, XLVI
 Bahram Gur, 4, 13, 41, 68, XCVIII, CXLIII, CXLIV,
 CXLVII
 Barman, frescoes of, 78, 79, 80
 Barman, ruins of, 113

Bann an Nadhur, fortress of, XLVIII
 Baptistry of the Anians at Ravenna, 109
 Barbad, the minstrel, 41-2
 Barlaam and Josephat, 27, 29
 Basawan, CXXXV
 Bassora, 20, 92
 Bayand the Thunderbolt, 92
 Bayram Khan, CXXXIX
 Beauty, Chester, Collection of, I, CXXXIV-
 CXXXIX, CXCII, CXCIV
 Bedouins, 10, 41, 43
 Bethlehem, Basilica of, 103
 Bezeklik, convent of, 80
 Bible (second) of Charles the Bald, 11, 30
 Bibliothèques Nationales, Paris, II-IX, XII-XXXIV,
 XL, LIX-LXXXI, LXXXI-LXXXI, LXXXI-XCVII,
 CV-CVII, CX-CXVII, CXXI, CXXI-CXXV, CXXI-
 CXXV, CXXV-CXXI, CXXI, CXXV, CXXV, CXXV,
 CXXI-CXXI, CXXI-CXXV, CXXV, CXXI-CXXV,
 CXXI
 Bichtr, I, CXCII, CXCII
 Bidpai, see *Fables of Bidpai*
 Bihnad, 64, 83, 85, 90, 96, 97, 98, 99, 100, XC, CI,
 CII, CXXXVII
 Bilg Khan, 66
 Birth of Muhammad, 27
 Buhari, XXV
 Black Stone of the Kaaba, 4, 16, CXXIX
 Bopha Gower Khan, history of, 67
 Bokhara, 41, 42, 60, 62, 63, 72, 86, 90, 93, 100,
 CXXII
 Bokhara Diwan, 41
 Book of the Kings, 83, 93, 98, 100, X, XI, XLV-
 XLVI, LXXII-LXXII, XCIII-C, CXXXIV-
 CXXXV, CXXXI-CXXXI
 Book of Miracles, see *Miracles of Creation*
 Bootes constellation, LXXXIX
 Borna, Cathedral of, 113
 Bowl, constellation, XCIII
 Brahmanism, 82, 68, CC
 Brns, CXXXIV
 British Museum, London, LXXII, CI-CII, CII,
 CXXII, CXXVI-CXXVIII, CXXXVI, CI, CXXV,
 CXXI
 Brontochon, Church of the, 110
 Buddhajanga, 69
 Buddhism and Buddhist influences, 43, 52, 67-9,
 70-1, 78-80, 82, 84, 95, 113, LXXXVII
 Buddhist Sanskrit Canon, 70
 Buraq, LVI, LXXX, CXXVI
 Buryayuda, 64
 Buzurgmishr, LXXXI, XCIX, CII
 Byzantium and Byzantine influences, 9, 14, 21,
 25-7, 29, 31-2, 35, 54, 75, 76, 85, 87, 103, 107,
 109, 110, 116, 117, XII, XIV, XXXIV, XLVIII, LV

C

Caesarea, 25, 27
 Cairo, 21, 22, 33, 40, 46
 Cambodians, 85
 Canterbury, 76
 Caracalla, Baths of, 109
 Carolingian period, 11, 30, 103, 116
 Cedrenus, George, 6
 Celts, 66, 72
 Cepheus, constellation, LXXXIX
 Chapata, 79, 92, 95
 Chaldean, 4, 35, 104

Chao Meng fu, CXXVIII
 Charoteor, constellation, XC
 Charlemagne, 75
 Ch'ing Tzu, Emperor, 62
 Ch in dynasty, 59
 China and Chinese influences, 8, 12, 45-6, 47, 51,
 55, 58, 59, 60, 61-4, 65, 67-9, 70-3, 75, 76, 81,
 82-4, 86, 88, 95, 103, 109, 112, XXXII, XXXIV,
 XL, LIX, LX, LXI, LXXXI, LXXXVIII, XCV, XCVI,
 CXXI, CXXII, CXXII, CXXII-CXXII, CXXI, CXXI,
 CXXVIII
 Chungu Khan, 12, 36, 61, 66, 71-3, 84, 87, 97, LIX,
 LX
 Chunguza, 93
 Chosroes, 4, 35, 41, 42, 54, 107
 Chou dynasty, 55, 76, 77
 Christianity and Christian influences, 2-9, 48, 67,
 76, 89, 104, 115
 Chronicle of Juana's, 61, 87-8
 Chucho, 97
 Cicus, 17
 Collected Works of Mir Ali Shir Naim, CXXI-
 CXXV, CXXI
 Commentary on the Avesta, 41
 Commentary on the Koran, 42
 Constantine, 16, 107
 Constantine, Basilica of, 103-8
 Coptic 'Gospels,' 23, 29, 32
 Copts, 16, 78
 Cordova, 45
 Cosmati, 17
 Crow, constellation, XLVII
 Ctesiphon, 35
 Cymry, 56
 Cyren, 106

D

Dababim, II
 Damascus, 7, 16, 17, 20, 27, 34, 45, 84, 117
 Damsetta, 25
 Darius, I, 2, 4, 44, 76, 103, CXXV
 David, King of the Jews, CXXII
 Dawlat, CXXVIII
 Decius, Emperor, CXXXII
 Dejeke, 55
 Delhi, 56, 75, 98, CXXII, CXXV, CXXVI
 Delphi, Treasury of, 104
 Dharmashtr, King, 84
 Dhar Bakr, Prince, 40
 Dreda, 112
 Duma, 33, XV, LXXVI
 Doctetian, 113
 Doctetian, Baths of, 103, 106
 Discourses of the Birds, CXXI, CXXI
 Dives of Amir Shaka, XCV
 Dives of Jesus, 20
 Dives of Sultan Husain Mirza, XCVI, XCVII
 Dome of the Rock at Jerusalem, 16, 17
 Double Gate at Jerusalem, 8
 Dragon, constellation, LXXXVIII

E

Edessa, Armenian Gospels of, 115
 Edessa, Cathedral of, 108
 Edinburgh University Library, LXXI-LXXII
 Egypt and Egyptian influences, 14, 21, 23, 33, 45,
 49, 56, 76, 112, XXXII

Jacob, 1
 Jacquemart-André Musée, at Paris, CXLVII-CXLVIII
 Jahangir, I, CXXXI, CXCII, CXCIII, CXCIV, CXCVI
 Jalal ad Din Furuz Shah Khalaji, LII
 Jalandhara, 52, 56
 Jami, 20, CVII-CVIII, CXXXVI
 Jamru, School of, 52
 Jamshid, King of Persia, legend of, 85
 Jansenism, 67
 Japan and Japanese influences, 64, 82, 83
 Jawash, lion XV
 Jaxartes, valley of the, 55
 Jazari, XXXV-XXXIX
 Jerusalem, 20, 23, 60, 117
 Jesus Christ, 19, XXV
 Jews, 6
 Jonah, LI
 Jorhom, clan of, 3
 Jorndandé, 72
 Joseph, the prophet, CXXXVI
 Judaism, 4, 6, 6
 Jung, 55
 Jupiter, planet, XXXIII, CLXXIV
 Jupiter, Temple of, at Athens, 17
 Justinian, 107, 108, 109, 113
 Jutland, 76
 Javani, 61, 87-8, XCIV

K

Kaaba, see Black Stone of the
 Kaab al Ahbar, Rabbi, 7
 Kabul, 56, 78, 97, XLIV, CIX
 Kadafa, Queen of Spain, LXXVII
 Kajars, 57, 101
 Kalila, 33
 Kanbar Ali of Shiraz, XXXII
 Kandahar, 46, 78, CIX
 Kangra, School of, 52
 Kapisa, 78, 95
 Karabagasan, 64
 Kar i Chini, 63
 Karakorum, 66
 Kashgar, 79
 Kashmir, 56
 Kasumi, CXXVIII
 Kasr Ablaq, 21
 Katurghah, mausoleums of, 84
 Katurghah, palace of, 85
 Kazwin, 32, 90, 99, CXLIII
 Kazwini, 93, LXVIII-LXXI
 Khadju Kirmani, LXXIV
 Khan i Azam, I
 Khaqani, 99
 Khavarnak, 16
 Khidr Ilas, the prophet, CXXXII
 Khitan, 65-6, 73
 Khitan, Khan of the, 65
 Khojand in Farghana, CXXXVI
 Khotan, 71, 84
 Khotcho, 79-80
 Khubilai, 72
 Khurasan, 90, 92-8, XCVI
 Khurasu Anushirwan, 22, 54, II, LXXIX, XCIX, CII
 Khurasu Parviz, 13, 42, 54, 113-14, C, CI, CXXIII, CLXI-CLXII
 Khwarazm, 34, 101
 Kieff, 111

Kirghis, 72, 73, 79
 Kohrud mountains, 78
 Koran, 7, 10, 12-13, 15, 17, 23, 34, 43, 48
 Kufa, 20, 32, 47, 60, 87
 Kumarajwa, 71
 Kumaryana, 71
 Kurdistan, mountains of, 78
 Kutcha, 72

L

 La'al, CXXXX
 Lahak, X
 Laika, CLXXIV, CLXV
Legendary History of Alexander the Great, CLXVI
 Liao river, 66
Liber Pontificalis, 107
 Lindisfarne Gospels, 77
 Lion, Zodiacal sign of the, CLXXIV
 Li yuan hao, King, 80
 Lot, the prophet, LXXXIV
 Lotus of Infinity, LXXX
 Louis Philippe, CV
 Louvre, Paris, XXXV, XLIV, XLVII, CIV, CXX, CXXXVII, CXXXIX, CXLII-CXLIV, CXLXVI, CLXXXVI-CLXXXVII, CXCIII, CXCIV-CXCVI
Loes of Humay and Humayun, The, LXXX
Loes of Joseph and Zulaikha, Tale of the, CXXXVI
Loes of Khurasu and Shamin, The, CLXI-CLXII
Loes of Laika and Majnun, The, CLXIII-CLXV
 Lucian of Samosata, 23
 Lycrates, tholos of, 104

M

Madbu, CLXXV
 Maghreb, 33
 Mahabharata, 52, 67
 Mahmud Ghazan, see Ghazan
 Mahmud of Ghazna, LVII, LVIII
 Mahmud, the Illuminator, CXXI-CXV
 Mahmud, son of Yahya, son of Kuwwaribâ, calligrapher and illuminator, XXXIV-XXXI, see *Alakomat*
 Maknun, the angel, CLXXV
 Majnun, CLXIII, CLXV
Makamat of Hariri, 25, 28, 37, 38, 87, 89, III-IX, XII, XVII, XLIV-XXXI
 Malik Sahh Ayyub, great nephew of Saladin, CVII
 Mamluk Sultans of Cairo, 38-40, 73, CLXXXIX
 Manicha period, 79
 Mangu Khan, CLXXXIV
 Mani, 6
 Manicheism, 6, 9, 67, 70, 79
 Manohar, CLXXVII
 Man Singh, Raja, CLXXVIII
 Mansur Samanid amir, 49
 Marakanda, 95
 Marston, 6
 Mars, planet, CLXXIV
 Martin Collection, XXXVI-XXXIX
Martins of Creation, LXVIII-LXXI
 Mazandaran, King of, XI
 Mazdusim, 2, 4-5, 7, 67, 78
 Mazdean epopee, 84
 Mecca, 15, 17, III, CLXIII
 Mecca, Sanctuary at, 12, 17
 Medon, 65, 56

INDEX

Russians, 68, 109-11
Rustam, the Paladin, 76, XLV, LIII, LXXIV, LXXV,
CLXIX, CLXX

S

Sabaoth, Star worship of (Sabaoth), 3-6
Sabellianus, 6
Sadi, 19 CX, CXVI-CXVIII, CLXXII -
Sadik, 63, 82, CXXXVIII, CXXXIX, CLX
Sadiki Beg, *see* Sadik
Safavids, 67, 62, 85, 96, 97, 99, 101, CXX-CLXVIII
Sagittarius, constellation of, XXXIII, LXVIII
St. Ambrose, 111
St. Front, Church of, at Périgueux,
St. George, Church of, at Staraya Ladoga, 109
St. George of Ezra, Church of, 16, 112
St. Gethsemane, Church of, 17
St. John Lateran, Church of, 17, 106, 107
St. Joseph at Volokolamsk, monastery of, 109
St. Mark at Venice, Cathedral of, 16
St. Peter, Basilica of, 105, 107
St. Sergius, Church of, at Constantinople, 8
St. Theodore, frescoes of, 110
Sakas, 2, 68, 69, 71, 78
Sakyamuni, 62, 68, 69, 84, 95
Sahm Khan, Sultan, CLXXXIII
Sahm, Prince, CLXXXI, CLXXII; *see also* Jahangir
Saljuks, 46, 47, 75, 101
Salm, LXXIII
Samanids, 42, 45, 49, 63
Samarkand, I, 62, 76, 84, 86
Samarra, 16, 20
Samosatenism, 5
Sanaa, CXII
Sanaan, Shaikh of, CXII, CXXI
San Lorenzo fuori le mura, 17
San Paolo, Church of, 17, 106, 111
Sanskrit, 70-71
San Vitale at Ravenna, 90, 106
Sta. Costanza, at Rome, 16, 106, 109
Sta. Maria Antiqua, Church of, at Rome, 116
Sapor, 41, 42, 54, LXXVIII
Sapta Sindhava, 78
Sarah, I
Sargon, King of Assyria, 56
Sarvistan, palace of, 112, 113
Sassanians and Sassanian art, 3, 7, 13, 16, 34-5,
41-4, 53-4, 56, 59, 112-14
Saturn, planet, CLXXIV
Sayyid Muzaffar, CLXXVIII
Scandinavia, 76
Schmidt, 67
Scorpion, Zodiacal sign of the, LXVIII
Scythians, 2, 7, 44, 55-6, 75, 76
Seistan, army of, LVII
Seleucids, 2, 14, 20, 104, 112
Sergius, 17
Serpent, constellation, XCI, XCIII
Serpentarius, constellation, XCI
Seven Sleepers of Ephesus, CXXXIII
Seven Wandering Stars, 3
Sha-chou, 80
Shafi i'Abbasi, CLXXVIII
Shahbad, LIII, CLXX
Shah Jehan, 74, CXCVI
Shahnavaz Khan, I
Shah Rukh, 62, 74, 84, 93, 95
Shahbans, 60, CX-CXVIII

Shahkhem, Illuminator, CXVIII
Shahkhatada Mahmud, CXX-CXXII
Shang dynasty, 76
Shen Tsung, Emperor, 62
Shiraz, 34, 92, 94, 95, 96, 99
Shirazi, 42, CXXII, CLXI, CLXX
Shirwan, Prince of, CXXVIII
Shi-han, 39
Shun Ti, Mongol Emperor of China, LXXVII
Shuturba, bull, xv
Sicoy, Treasury of, 104
Summar, 16
Sungur, Sultan, CXXV-CXXV
Slava, 2, 56, 72, 110
Sogdiana, 96
Sohrab, LXXIV
Solomon, Holy House of, 65
Spain, 33, 38, 39, 49
Spalato, Temple of, 113
Sulima Ch'en, 12
Stamboul, 40, 68, CLXXIII
'Stuffed' planets, XXXIII
Suleiman Khan, CLXXIII
Sulayman of Badakhshan, Mirza, CLXXIII
Sultan Ali Mashhadi, calligrapher, 97
Sultan Hoesan Mirza, 61, 97, XCVI, XCVII
Sultaniyya, 62, 90, 96
Sultan Muhammad, painter, CXXVII
Sun, the, XXXIII, LXXI
Sung period, CLXX
Sunnam, 39
Surdas, CLXXIX
Susa, I
Syria and Syrian influences, 2, 4, 8, 13, 14, 20-21,
26, 32, 38, 44, 46, 49, 84, 87, 69, 103, 104, 107,
112, 114-17
Syriac, 14, 20, 28, 32, 114-16

T

Tabari, 49, 61
Tabbagh, Georges, Collection of, at Paris, x, CLXXVII,
CLXXI-CLXX, CLXXXIX-CXC
Table of the Fixed Stars, 62, LXXVIII-XCIII
Tabriz, 32, 60, 62, 87, 89, 90, 92-7, 99, CXX
Tafghach the marvellous, 68
Tahmasp, Shah, 98, 100-1, CLXXII
Tai ping, insurrection of the, 6
Tak-i-Bustan, 35, 54
Taki Nakan, 55
Tamerlane, 66, 84, 97
Tang dynasty, 19, 59, 61
Tartars, 38, 89
Tarm, clan of, 3
Taurus, *see* Tabris
Tayy, clan of, 3
Teutons, 75
Thamud, clan of, 3
Theodoric, King, Tomb of, at Ravenna, 78
Theodosius, the Younger, CXXXIII
Theophrastus, 6, 15, 17
Tibana, 4
Timurids, 38, 46, 63, 61, 62, 63, 86, 92-6, 100-1,
LXXVIII-CXX, XCVI
Tomurids, of India, 97-8, CLXXVI-CO
Tossa family, tomb of, 109
Tradition, The Musliman, 10-11, 12-14, 15, 18,
22-3, 43, 48
Transoxiana, 84, 90-1, 97, 98

MUSULMAN PAINTING

Medina, 16, 17
 Medina, Roman Basilica at, 17
Memoirs of Babur Padishah, CLXXVI-CLXXVII
 Mercury, planet, XXXIII
 Mesovian period, 103, 116
 Mesopotamia and Mesopotamian influences, 13, 35,
 37, 38, 40, 42, 46, 49, 60, 63, 78, 80, 84, 87-90,
 92, 107, III-IX, XLII
 Metropolitan Church at Mistra, 110
 Michael, the Archangel, LXX
 Minerva Medica, Church of, 106, 108, 109
 Ming period, 79, 82, CLXXXVIII, CLXXXIX, XCIV
 Mistra, sanctuaries of, 109, 110, 116
 Moka Khan, 72
 Mongols and Mongol influences, 12, 20, 37, 38-9,
 47, 51, 57, 58, 60-2, 63, 64, 66, 67, 71, 73, 79,
 83, 84-6, 87-90, 92-3, 95, 96, 97, 101, XL-
 LXVII, LXII, XCIV, CLXXXIII, CLXXXV, CLXXXIX
 Montanism, 9
 Montanus, 5
 Morgan, Pierpont, Library of, New York, XLII-
 XLIII
 Morocco, 49
 Moses, 19, XLIX, LXXXII, CXXXII
 Mosque al Burdauni, at Cairo, 17
 — of Amru, at Cairo, 17
 — at Cordova, 17
 — at Damascus, 16-17
 — of Omar, at Jerusalem, 17
 — of St. Sophia, at Constantinople, 17, 105, 106,
 112
 — of Sultan Hasan, at Cairo, 16
 — at Tunis, 17
 Mosa, 36
 Muhammad, the prophet, 5-7, 12, 19, XLVIII, LV,
 LXXX, LXXXVII, CXXVI
 Muhammad, portrait painter, CXXI
 Muhammad as Soondi, CLXXII-CLXXV
 Muhammad Kasim Tabrizi, CLXVII
 Muhammad Nadir Samarkandi, CXXVI
 Muhammad Shaibani, 97
 Muhammad, CXXVII, CLIV
 Mundhir, son of Noman, 4
 Munim Khan, CLXXIX
 Murad Akkoyunlu, CXXX
 Murad III, Sultan, CLXXIV
 Muzaflar Ali, CXXVIII
 Mycenae, 105

N

Nadir Shah, 101
 Najd, 3
 Naksh : Rustam, 35
 Nanda of Gwalior, CLXXXV
 Narasing, CXXXX
 Nasir ad Din, XXXIV
 Nearchus, 2
 Nestorianism, 7, 67, 70
 Nicaea, 28
 Nimroz, province of, 56
 Nimruz, prince of the, *see* Rustam
 Nishapur, LXX
 Nishapuri CXXX-CLXXXII
 Nizami, 49, 98, 100, CL-CLII, CXL, CLIV, CLII-CLIII,
 CLXI-CLXII
 Noah, 19
 Noman, son of Imr al Qays, 16
 Normans, 76

Ogotos, 66, 84, LXXI
 Oljaita, 61, 90, 93, 98
 Omsayyada, 11, 16, 16, 17, 22, 43
 Orkhon, 58, 79
 Orthodox Caliphs, 13, 17, 47
 Orthodox, Baptistry of the Church of the, 17
 Oroghotu Noyan, LXII
 Osman, Turkish painter, CLXXIV
 Osmanlis, 40, 74, 75, CLXXXIII-CLXXV
 Oxus, river, 84

P

Pantanassa, Church of the, 110
 Pantheon at Rome, Hadrian's, 105, 109, 113
 Pantheon at Paris, 16
 Parthenon, 104, 107
 Parousia, Jewish doctrine of the, 6
 Pehlevi, 22, 35, 42, 44, 114
 Pentateuch of Tours, 32
 Penbleptos, Church of the, 110
 Persepolis, 85
 Perma and Persian Art, 2-4, 8, 13, 26, 34, 39, 41,
 42, 45, 54, 55-8, 60-3, 65, 66, 70, 74, 75, 78,
 84, 86, 89, 93, 96, 97, 99, 101, 102, 112, 114,
 CLIX, CLV, CLVI, CLVIII, CLX, CLXXI, CLXXII-
 CLXXV, CLXXVI, CLXXVII, CLXXVIII
 Peran, LXXVI
 Pha, 39
 Pleasure Garden, *The, see* Rose Garden, *The*
 Poems of Nizami, 49, 98, 100, CL-CLII, CLXXI-
 CLXXII
 Pompeii, 112
 Pope, the, 89
 Pozzi Collection, Paris, XL, XLV, XLVI, CXLII,
 CLXXXIII-CLXXXV, CXXVII-CLXXX
 Prussian Archaeological Museum, 80
 Ptolemae, 14

Q

Qum, 46

R

Rabula, Syriac Gospels of, 115
 Rachel, 2
 Raklub, CLXX
 Rams and Ravana, story of, 82
 Ramayana, 52, 67
 Rajasthana, 52, 63
 Rajputs and Rajput painting, 62, 63, CLXXXVIII
 Rashid ad Din, 61, 87-9, 93, 96, XLVIII-LXV,
 CLXXXIII-CLXXXV
 Ravana, Demon King of Ceylon, *see* Rama
 Ravenna, 17, 29, 107, 112, 113, XLVII
 Rudolpho Acquaviva, CLXXX
 Riza : 'Abdasi, 100, CXLIV, CLII-CLIII, CLV-CLIX
 Roman Campaigns, 113
Romanesque of Armenia, CLXXXVIII-CLXX
 Rome and Roman influences, 2-3, 9, 13, 14, 28, 32,
 35, 36, 66, 76, 85, 103-5, 109-11, 116-17
 Rose Garden of Sadi of Shiraz, *The*, CL, CXXI-
 CXXIII, CLXXXII
 Roster of the Cavalry, 40
 Royal Asiatic Society, London, XLVIII-LII
 Rudagi, 45, 62
 Ruka ad Din Kurehsh, XCIV
 Rurik, Kmaz of the house of, 100

INDEX

Russians, 68, 109-11
 Rustam, the Paladin, 78, XLIV, LIII, LXXIV, LXXV, CLXX, CLXXI

S

Sabaeans, Star worship of (Sabaeum), 3-5
 Sabellianus, 5
 Sadi, 19, CX, CXVI-CXVIII, CLXXII
 Sadik, 63, 82, CXXXVIII, CXXXIX, CXL
 Sadiki Beg, *see* Sadik
 Safavids, 57, 62, 85, 96, 97, 99, 101, CXX-CXXVIII
 Sagittarius, constellation of, XXXIII, LXVIII
 St. Ambrose, 111
 St. Front, Church of, at Périgueux
 St. George, Church of, at Staraya Ladoga, 109
 St. George of Lara, Church of, 16, 112
 St. Gethsemane, Church of, 17
 St. John Lateran, Church of, 17, 106, 107
 St. Joseph at Volokolamak, monastery of, 109
 St. Mark at Venice, Cathedral of, 16
 St. Peter, Basilica of, 105, 107
 St. Sergius, Church of, at Constantinople, 8
 St. Theodore, frescoes of, 110
 Sakas, 2, 56, 58, 83, 71, 78
 Sakyatuni, 52, 68, 69, 84, 95
 Salim Khan, Sultan, CLXXIII
 Salim, Prince, CXXXI, CXXXII, *see also* Jahangir
 Saljuks, 46, 47, 75, 101
 Salm, LXXIII
 Samanids, 42, 45, 49, 63
 Samarkand, 1, 62, 78, 84, 86
 Samarra, 18, 20
 Saracenians, 5
 Sarsas, CXXI
 Sassan, Shaikh of, CXXI, CXXII
 San Lorenzo fuori la mura, 17
 San Paolo, Church of, 17, 106, 111
 Sanskrit, 70-71
 San Vitale at Ravenna, 90, 108
 Sta. Costanza, at Rome, 16, 108, 109
 Sta. Maria Antiqua, Church of, at Rome, 116
 Sapor, 41, 42, 54, LXXVIII
 Septa Sindhava, 78
 Sarnb, I
 Sergun, King of Assyria, 66
 Sarvistan, palace of, 112, 113
 Sassanians and Sassanian art, 3, 7, 13, 18, 34-5, 41-4, 63-4, 56, 69, 112-14
 Saturn, planet, CLXXIV
 Sayyid Muzaffar, CLXXVIII
 Scandinavia, 76
 Schmidt, 67
 Scorpion, Zodiacal sign of the, LXVIII
 Scythians, 2, 7, 44, 55-6, 75, 76
 Seistan, army of, LVII
 Seleucids, 2, 14, 20, 104, 112
 Sergius, 17
 Serpent, constellation, XCI, XCIII
 Serpentinarius, constellation, XCI
 Seven Sleepers of Ephesus, CXXXIII
 Seven Wandering Stars, 3
 Sha-chou, 80
 Shafi'i Abbasi, CLXXIII
 Shaghad, LIII, CLXX
 Shah Jahan, 74, CXCVI
 Shahnawaz Khan, I
 Shah Rukh, 62, 74, 84, 93, 95
 Shaibanda, 60, CX-CXVIII

Shahkhem, Illuminator, CXXIII
 Shahkzade Mahmud, CVII-CVIII
 Shang dynasty, 76
 Shen Tsung, Emperor, 62
 Shiraz, 46, 92, 94, 95, 96, 99
 Shura, 42, CXXII, CXXI, CXXIII
 Shurwan, Prince of, CXXVIII
 Shi'ism, 39
 Shun Ti, Mongol Emperor of China, XXXVII
 Shurturba, bull, xv
 Sicyon, Treasury of, 104
 Summar, 16
 Sinjar, Sultan, CXXV-CXXV
 Slava, 2, 56, 72, 110
 Sogdiana, 95
 Sohrab, LXXIV
 Solomon, Holy House of, 65
 Spain, 33, 38, 39, 49
 Spalato, Temple of, 113
 Selima Chen, 12
 Stamboul, 40, 68, CLXXIII
 'Stupefied' planets, XXXIII
 Sulaiman Khan, CLXXIII
 Sulayman of Badakhshan, Mirza, CLXXIII
 Sultan Ali Masbudi, calligrapher, 97
 Sultan Hosain Mirza, 61, 97, XCVI, XCVII
 Sultanayya, 62, 90, 96
 Sultan Muhammad, painter, CXXVIII
 Sun, the, XXXIII, LXI
 Sung period, CXLII
 Sunman, 39
 Surdas, CLXXIX
 Sura, I
 Syria and Syrian influences, 2, 4, 8, 18, 14, 20-21, 26, 32, 36, 44, 46, 49, 54, 67, 69, 103, 104, 107, 112, 114-17
 Syriac, 14, 20, 28, 32, 114-16

T

Tabari, 49, 61
 Tabbagh, Georges, Collection of, at Paris, I, CLXXVII, CLXX-CLXXI, CLXXIII-CXC
 Table of the Fixed Stars, 62, LXXVIII-XCIII
 Tabriz, 32, 60, 62, 87, 89, 90, 92-7, 99, CXX
 Tafghach the marvellous, 68
 Tahmasp, Shah, 98, 100-1, CXLIII
 Tai tung, inscription of the, 5
 Tak i Bustan, 35, 54
 Talle Makan, 55
 Tamerlane, 66, 84, 97
 Tang dynasty, 16, 59, 61
 Tartars, 38, 89
 Tasm, clan of, 3
 Tauris, *see* Tabriz
 Tayy, clan of, 3
 Teutons, 76
 Themud clan of, 3
 Theodore, King, Tomb of, at Ravenna, 76
 Theodosius, the Younger, CXXXIII
 Theophanes, 6, 15, 17
 Tihama, 4
 Timurids, 38, 46, 53, 61, 62, 83, 85, 92-6, 100-1, LXXIII-CXX, XCVI
 Timurids, of India, 97-8, CLXXVI-CO
 Tomsa family, tomb of, 109
 Tradition, The Afuristan, 10-11, 12-14, 15, 16, 22-3, 43, 48
 Transoxiana, 84, 90-1, 97, 98

MUSULMAN PAINTING

Treachery of Judas, 23
Treasury of Secrets, cxi, cxiv-cxv, cxii-cxiii
Treatise on Astronomy, see *Table of the Fixed Stars*
Treatise on Automata, xxxv-xxxix
Treatise on Natural History Animals and their
 Medicinal Properties, xli-xliii
Treatises of Astrology and Magic, 25, 33, 87,
 xxxii-xxxiv, cxliii-cxliii
Tulsidas, cxxxiv
Tunghuz, 58, 59, 60-1, 65, 70, 72, 73, 76, 89
Tun huang, 79, 80
Tur, xxxiii
Turfan, 68, 79, 80, 84
Turkistan, 84
Turkomania, 96, 97, civ, cxix
Turks and Turkish influences, 61, 56-9, 60-1, 65,
 68, 69, 70, 71-4, 76, 84, 85, 101, 121, cxxxix
 U
Uighur, 79-80
Ulpian Basilica in Trajan's forum, 106
Uluğ Beg, 74, 86
Uluğ Eke, xix
Uranios, 114
Ustad Muhammad, cxxxvii, cxiv
Uzbek, 60, 92, 97-8, 101
 V
Venice, 39
Vihara of Sha-chou, 80
Villard de Honnecourt, 26

Vergil of the Vatican, the, 116
Vishnuism and Vishnu influences, 62, 63, 68,
 70, 95
Vogué, Marquis de, 107
 W
Wah Jan, 62-3, 82, cxlvii-cxlix
Wall of Theodosius, 108
Wasit, 21, 32, 36
William of Ruysbroeck, 66
Wusun, 66

Y
Yahya, son of Mahmud, 21, xxiv-xxxi
Yaman, 1, 2, 3, 4, 47
Yang tse Kiang, river, 62
Yarkand, 84
Yardagard I, 4
Yardagard III, 13
Yellow River, 60, 62, 68
Yin dynasty, 76
Yunkai Bahadur, lix

Z
Zahab, 13
Zal, son of Nariman, xlvi
Zamzam, the well, liv
Zanjan, 112
Zodiac, cxliii
Zoroastrianism, 67, 70, 78
Zwartnoot, Church of, 108

PLATE II

(a) Khusrau Anushirwan King of Persia, surrounded by his Court, receives the Hindu original of the Fables of Bidpai, two paintings representing (b and d) the Indian King Dabshalim conversing with the Brahman Bidpai, (c) the goldsmith hung on the gibbet (Fables of Bidpai in Persian Eastern Persia probably Ghazna, about 1150 Bib Nat, Paris)

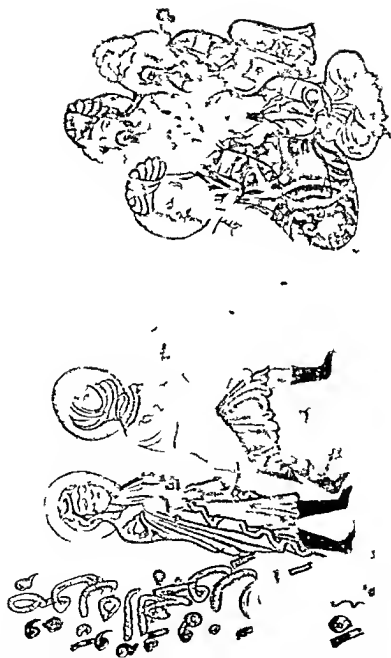


PLATE III

Al Haris as he goes on pilgrimage to Mecca meets with an old woman who tells him
the story of her life (Makamat of Hariri Northern Mesopotamia about 1180 B b
Nat Paris)

PLATE II

Al Haris and his companions meet a half naked old man who speaks to them in verse
(Makamat of Hariri Northern Mesopotamia about 1180 Bib Nat, Paris)



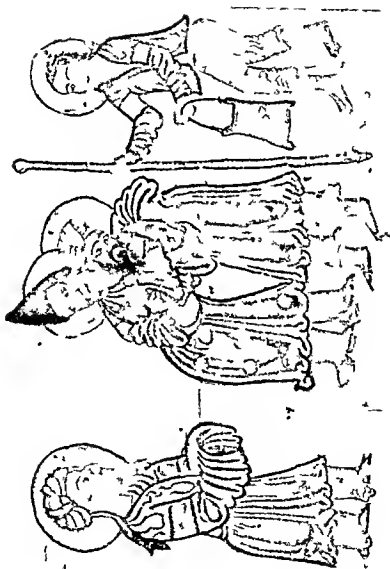


PLATE V

Al Haris and his friend Abu Zaid, embracing (Makamat of Hariri Northern Mesopotamia, about 1180 Bib Nat, Paris)

PLATE VI

Abu Za'd and two men preparing to set out on a journey on their camels (Malamat
of Hariri Northern Mesopotamia about 1180 Bib Nat Paris)



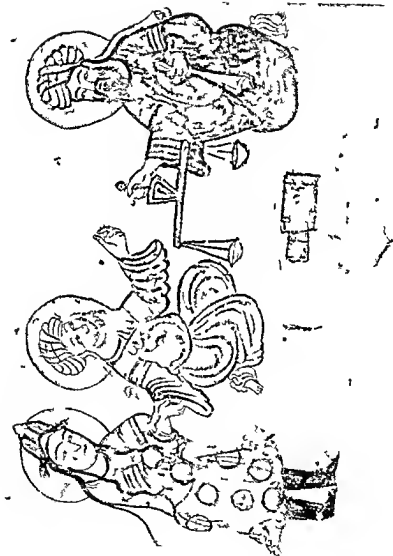


PLATE VII

Al Haris discussing with a merchant the purchase of a young slave whom he holds by the hand, the slave merchant holds scales in which to weigh the money, see Plate XXVII (Makamat of Hariri Northern Mesopotamia about 1180 Bib Nat, Paris)

PLATE VIII

Al Haris in conversation with an Arab who is relating his misadventures with a man
of law (Makamat of Hariri Northern Mesopotamia, about 1180 Bib Nat, Paris)

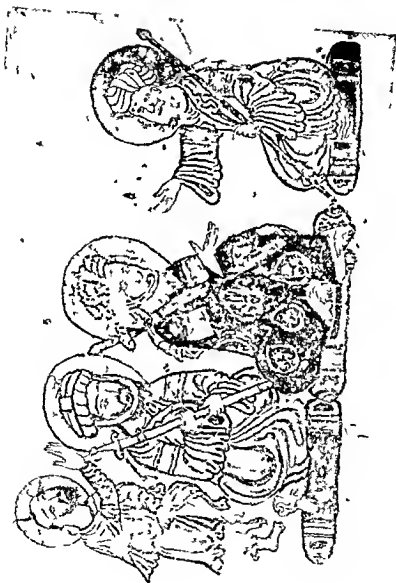




PLATE IV

Two persons trying to stop a third who is running away (Makamat of Harrin
Northern Mesopotamia about 1160 Bib Nat., Paris)

PLATE X

Lahak and Farshward, warriors in the army of Afrasiab, King of Turan, before their sovereign. (Book of the Kings, by Firdawsī Western Persia or Saljuk Asia Minor, 1200 Georges Tabbagh Collection, Paris)



PLATE XI

The King of Mazandaran, a Northern province of Persia, mounted on an elephant and surrounded by his warriors (Book of the Kings, by Firdawsī Western Persia or Saljuk Asia Minor, 1206 Pozz Collection, Paris)

PLATE XII

(a) A figure which combines the characteristics of a Buddha and those of a Byzantine Christ, on the left a figure like a Jewish prophet (b and c) Figures copied from Byzantine paintings (Makamat of Hariri Baghdad, 1237 Makamat of Hariri, Northern Mesopotamia 1222 Bib Nat, Paris)

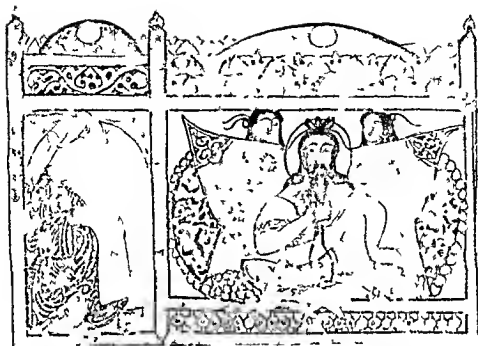




PLATE XIII

Persons accused of crimes and misdemeanours are brought before the judge (Tables
of Bidpai Northern Mesopotamia, about 1220 Bib Nat., Paris.)

PLATE XIV

The King of the lions, duped by the King of the hares, falls into a well ; the lion's muzzle has not been coloured and it can be seen that the illuminator used a stencil (Fables of Bidpai in Arabic Northern Mesopotamia, about 1220 Bib Nat, Paris)





PLATE XV

Animals before the crowned leopard who is conducting the trial of the lion Jawash, charged with killing the bull Shuturba, the jackal Dimna is making a speech to the leopard (Fables of Bidpai in Arabic. Northern Mesopotamia, about 1220 Bib Nat, Paris)

PLATE XVI

The King of the crows and the King of the owls, surrounded by their subjects, prepare to attack each other (Tables of Bidpai in Arabic Northern Mesopotamia, about 1220 Bib Nat, Paris)



PLATE XVI

The King of the crows and the King of the owls, surrounded by their subjects, prepare to attack each other (Fables of Bidpai in Arabic Northern Mesopotamia, about 1220 Bib Nat, Paris)



وَأَرْزَمُ السَّمَوَاتِ وَالْأَرْضَ وَأَنْخَلِجَهُ مِنَ الْعَرْشِ عِندِي فَأَرْضُوا بِقُدْرِي وَلَا تَسْتَعْمُوا الْحِكْمَ



PLATE XVII

A boat on the Euphrates This boat, like that in Plate XXV, is copied from one in an illustration of a Greek MS of the Homilies of St Gregory Nazianzen, dated 880 (Makamat of Hariri Northern Mesopotamia, 1222 Bib Nat, Paris)

PLATE VIII

The King of the lions at the mouth of a well where the King of the hares assures him, his enemy is hidden the lion and the hare are reflected in the water in which they seem half immersed (Fables of Bidpai in Arabic Arabian Iraq about 1230 Bib Nat., Paris)



PLATE XX

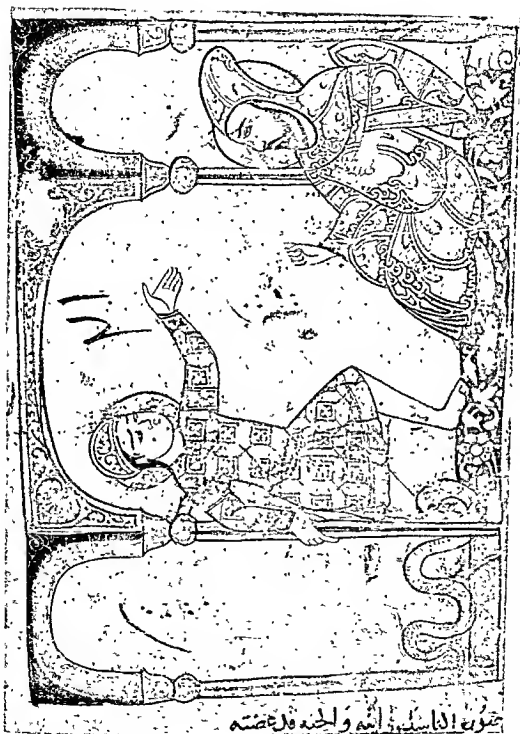
The King of the hares taking counsel with his subjects how to free themselves from their enemies the elephants (Fables of Bidpai in Arabic Arabian Iraq about 1230 Bib Nat, Paris)

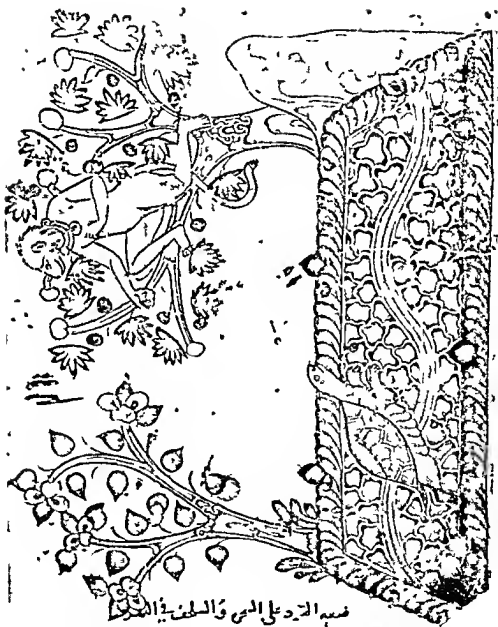


صَوْنُ مَلِكِ الْأَرَابِ وَالْأَرَابِ حَوْلَهُ

PLATE XXII

An ascetic, his son, and the black serpent which bit and killed the youth (Fables of Bidpai in Arabic Arabian Iraq about 1230 Bib Nat, Paris)





فصحه اليد على اليمن واللف في اليد

PLATE XXIII

The King of the monkeys deprived of his power owing to his age takes refuge in a fig tree and throws figs to the turtle (Fables of Bidpai in Arabic Arab an Iraq about 1230 Bib Nat Paris)

PLATE XXIV

Abu Zaid on his camel This picture and the seven following ones are the work of an artist named Yahya son of Mahmud son of Yahya and grandson of Kuwwarhā, who was descended from a family of Aramean Christians (Makamat of Hamri Baghdad 1237 B b Nat Paris)



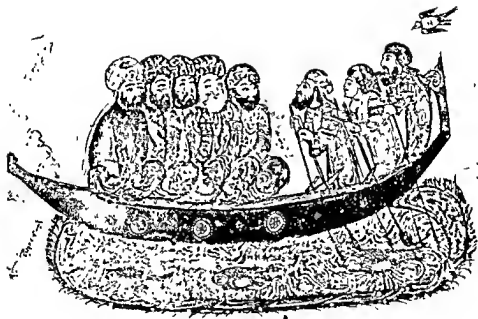


PLATE XXI

A boat on the Euphrates ; see Plate XVII This painting is an imitation of a Byzantine illustration representing Jesus Christ in the boat ; the Holy Ghost, in the form of a dove, hovers above the composition (Makamat of Hamn Bagdad, 1237 Bib Nat , Paris)

PLATE XXVI

Two Moslems conversing under a tree (Makamat of Hariri Baghdad, 1237
Bib Nat Paris)

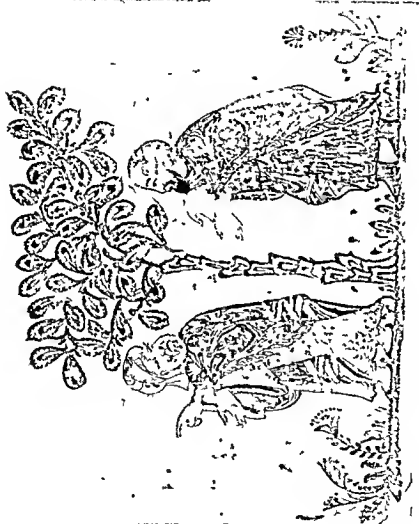




PLATE XXVIII

A personage buying a slave, held by a partly-veiled female figure on the left of the composition; see Plate VII (*Makamat of Hariri* Baghdad, 1237 Bib Nat, Paris)

PLATE XXI III

Al Hams and several Moslems (Makamat of Hamn Baghdad 1937 B b Nat
Paris)





PLATE XXIX

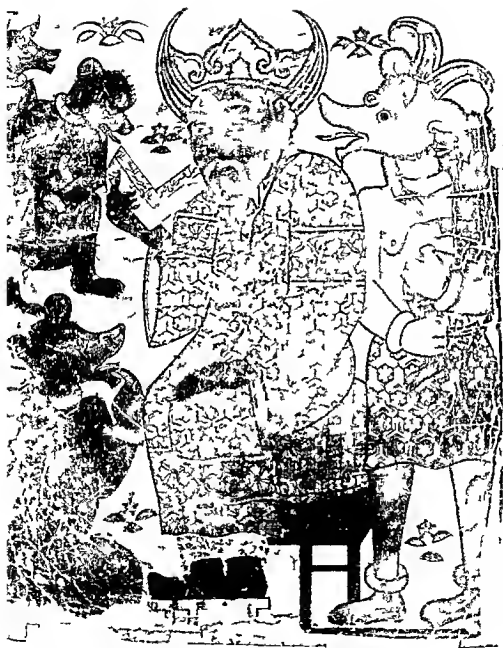
A troupe of camels (Makamat of Hariri. Baghdad, 1237 Bib Nat, Paris)

PLATE XXX

Figures in a house by night (Makamat of Hariri Baghdad, 1237 Bib Nat., Paris)

PLATE XXXII

Iblis chief of the demons, with his sons The head of Iblis with the crown and white hair is copied from a Chinese idol, the sons of Iblis are copied from Hindu demons On the tablet in the hand of Iblis we read that the painting was made at Cairo by a Persian Kanbar Ali of Shiraz (Treatise on Astrology, by Abu Ma'shar Cairo, about 1250 Bib Nat, Paris)



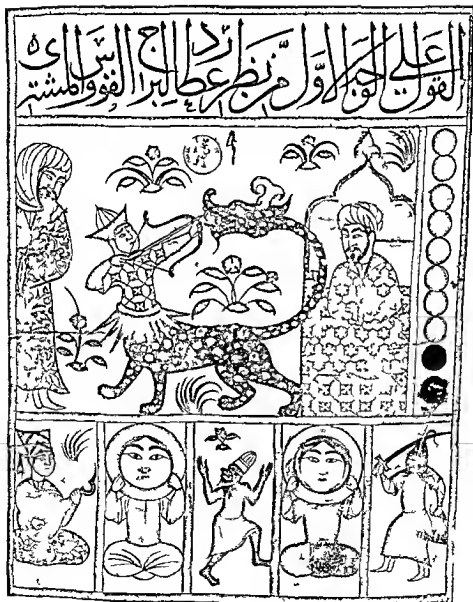
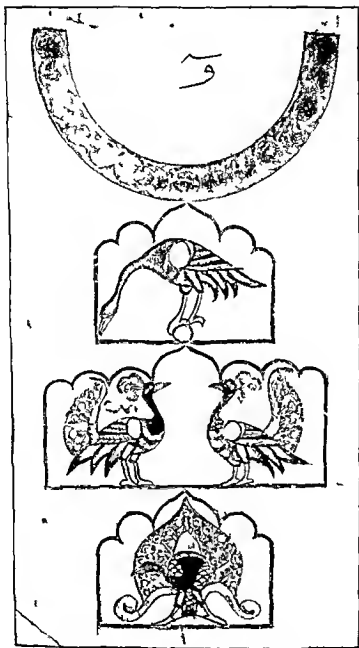


PLATE VIII

Two Musulman angels imitated from the angels in Byzantine mosaics. (Treatise on Magic, by Nasr ad Din Caesarea of Cappadocia, 1270 B b Nat Paris)

PLATE XXXV

Peacocks (Treatise on Automata by Jazari Cairo 1334 Louvre Paris)



PL 177 XXXV

Peacocks (Treatise on Automata, by Jazari Cairo 1854 Louvre, Paris)
,

PLATE XXXVI

An automaton worked by water (Treatise on Automata by Jazari Cairo 1354
Formerly Martin Collection)

المسحوق واما صورة الطينة والكعب الاساسي

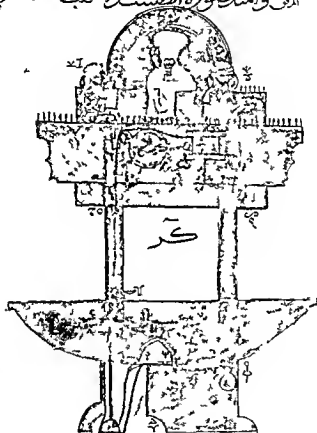
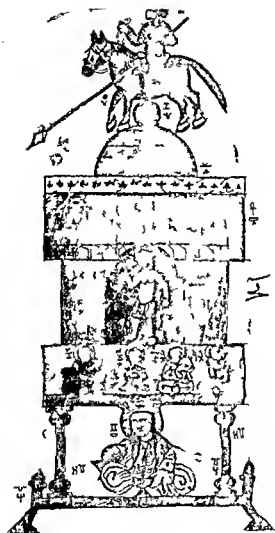


PLATE XXXVIII

An automaton worked by water, the statue of a horseman on the top of a domed building points his spear against the enemies who threaten the capital. An inscription on the dome tells us that the painting was made for Sultan al Malik al Salih Salih al Din, who reigned from 1351 to 1354 over the immense Mamluk Empire, Egypt and Syria. The MS. to which these paintings belong is a copy of one which was presented to the Ortokid Prince of Hsin Kasa and Amid, al Malik al Salih Nasir ad Din in 1206 (Treatise on Automata, by Jazar. Cairo, 1354. Formerly Martin Collection.)





من مَنزُومها قصيد
 سَمَد من طهرها، ويخبر
 من سَمَد طبل وطرده مطرب
 إلى السمل وعليه
 وقوم مطروح على ستود
 معارض عليه كدوس
 الكفة والكفة وعليها
 ومعد أسود يَنْصَب منه
 القراث إلى المدح وعليه
 وسرمانه الشراب وفي السملنا
 نعت عليه أسود يَدْطِن
 منه السراث إلى الكفة وعليه
 قَا وَمَقْصَد الشراب بين
 أبط الخراب وعليه
 من الزاج الحما إلى متى نلت

PLATE XXXIX

An hydraulic automaton; the figure is Egyptian in type. (Treatise on Automata by Jazari. Cairo, 1354. Formerly Martin Collection.)

PLATE XL

(a) The cat strangles the partridge and the hare, who, having quarrelled about a ternier, had chosen him to judge between them (b) The son of the King of Yaman is blinded by the parrot whose son he killed. (Fables of Bidpai in Persian Baghdad, 1290 Bib Nat, Paris)



PLATE XLII

Two elephants, this and the following picture copy the illustrations of an old Arab manuscript of the treatise on Natural History by Ibn Bakhtishu illuminated in Mesopotamia at the end of the twelfth century, the Persian translation was made at the end of the thirteenth century by the orders of Mahmud Ghazan the Mongol ruler of Persia (Treatise on Natural History, by Ibn Bakhtishu Tabriz, 1693. Pierpont Morgan Library, New York.)

راند و بای اینستاده تا خون روید و استمرانش ننگه شود و میل زانست و اندک اندک خون
آورد و کشی کند و میس از شرف و لایحه جز در دیر و ای آرد که کل الماح منسا نماند و پی می آورد و می



و می خورد و استوست و بادت گردد و مادره ما او باشد و فرزندانش و چون کشت آید نماند و اگر کسی بکشد

صورتہ کابل
 ابراہیم

کہ رادہ ماوردان میں پیدا ہوئی۔ وہاں پر ایک کونٹ۔ کوئی گویہ، شاید، ہو۔



PLATE XLIII

Arhinoceros. (Treatise on Natural History, by Ibn Bakhtishu. Tabriz, 1295. Pierpont Morgan Library, New York.)

الجرار

صورت کداز

کداز را همه ما بوردن این سبب دیکر و هر یک را بد و آمدگی بد و سبب و دور کار است

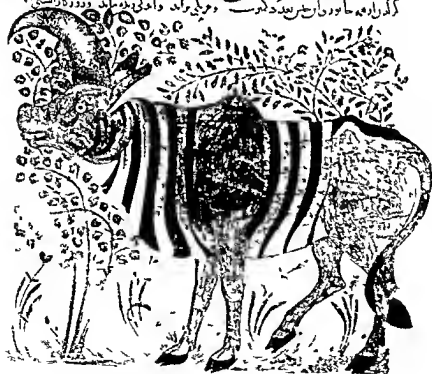


PLATE XLIII

A rhinoceros. (Treatise on Natural History, by Ibn Bakhtishu. Tabriz, 1295. Pierpont Morgan Library, New York.)

PLATE XLIV

The paladin Faramurz son of the paladin Rostam, leads the Persian army against the land of Kabul (Book of the Kings by Firdawsi Tabriz, about 1810 Louvre Paris)



PLATE XLV

Garshasp King of Persia seated on his throne surrounded by his Court (Book of the Kings, by Firdawsî Tabriz, about 1310 Pozzi Collection, Paris)





PLATE ALVI

The paladin Bahman imploring Zal, son of Nanman to save Persia (Book of the Kings, by Firdawsi Tabriz, about 1810 Pozzi Collection Paris)





PLATE XLVII

Alexander, King of Persia, seated on his throne surrounded by his Court. The portrait of Alexander is copied from the figure of Christ at Ravenna. (Book of the Kings, by Firdawsi. Tabriz, about 1310. Louvre, Paris.)

In colour

PLATE XLVIII

The Prophet Muhammad besieging the fortress of Banu an Nadhur, an angel, imitated from the angels in Byzantine paintings anoints his head (History of the World by Rashid ad Din Tabriz 1306-1314 Royal Asiatic Society London)



PLATE ALIX

Death of Moses after giving his instructions to the Israelites (History of the World,
by Rashid ad Din Tabriz 1306-1314 Royal Asiatic Society, London)





PLATE L

Jacob receiving the angels, one of whom gives him the name of Israel. Rachel is inside the tent at her toilet; the illuminator of the book has probably represented Abraham visited by the three angels, Sarah appearing behind a curtain (History of the World, by Rashid ad Din Tabriz, 1306-1314 Royal Asiatic Society London)

PLATE LI

Jonah swallowed by the whale The whale is copied from a fish painted by a Chinese artist (History of the World by Rashid ad Din Tabriz, 1806-1814 Royal Asiatic Society, London)





PLATE LII

The Sultan Ala ad Din Muhammad Shah Khalaji, of Delhi putting to death his uncle,
Jalal ad Din Firuz Shah Khalaji (History of the World by Rashid ad Din Tabriz,
1300-1314 Royal Asiatic Society, London)

PLATE LIII

Rustam shoots his brother Shaghad with an arrow, from behind a tree. (History of the World, by Rashid ad-Din Tabriz, 1800-1814. Edin. Univ.)





PLATE LIV

Abd al Muttalib and his son al Haris seeking where to dig the well Zamzam notice a
crow eating ants (History of the World, by Rashid ad Din Tabriz, 1306-1314
Edin Univ)

PLATE LV

The child Muhammad is questioned by the Christian monk Bahira who recognizes in him signs of his being a Prophet, on the right several figures which are copied from Byzantine figures, an angel issuing from heaven as in a mosaic of the Later Empire anoints the head of Muhammad (History of the World, by Roshid ad Din Tabriz, 1306-1314 Edin Univ)

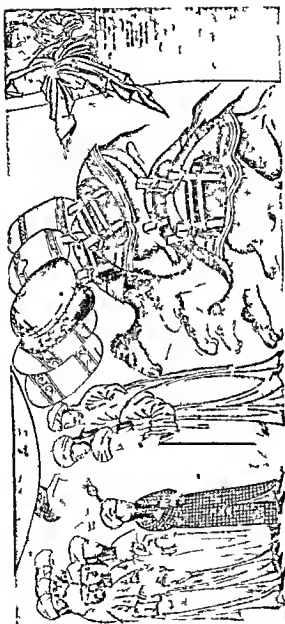


PLATE LV

The child Muhammad is questioned by the Christian monk Bahira, who recognizes in him signs of his being a Prophet, on the right several figures which are copied from Byzantine figures, an angel issuing from heaven as in a mosaic of the Later Empire, anoints the head of Muhammad (History of the World, by Rashid ad Din Tabriz, 1306-1314 Edin Univ.)

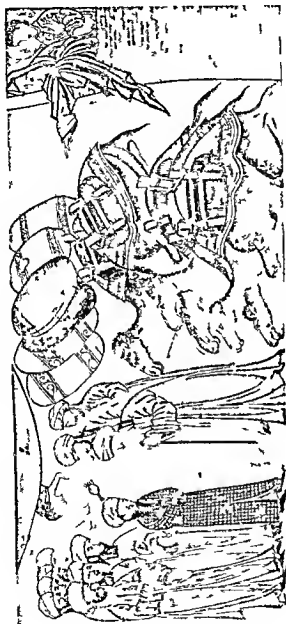




PLATE LVI

The Prophet ascends to heaven on Buraq accompanied by the archangel Gabriel, an angel offers him a cup of milk (History of the World by Rashid ad Din Tabriz, 1306-1314 Edin Univ)

PLATE LVII

The troops of the Sultan Mahmud of Ghazna besiege the fortress of Arak which is defended by the army of Seistan, on the left of the composition we see the manjanik which was used to launch round balls against towns, they were often wrapped in cloths soaked in mineral oil to start fires (History of the World by Rashid ad Din Tabriz, 1306-1314 Edin Univ)



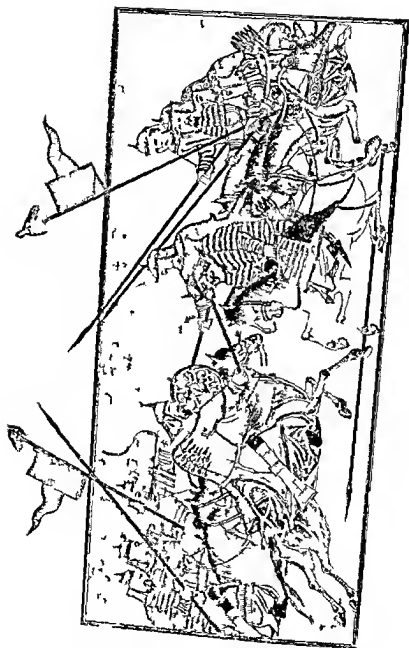


PLATE LVIII

The troops of the Sultan Mahmud of Ghazna engage the armies of the King of India.
(*History of the World*, by Rashid ad Din Tabriz, 1206-1314. Edin Univ.)

PLATE LIX

Yisukai Bahadur, the father of Chingiz Khan, and his wife Ulun Eke; in the decoration of the carpet is the Chinese phoenix. (History of the Mongols, by Rashid ad-Din. Tabriz, about 1310. Bib. Nat., Paris.)



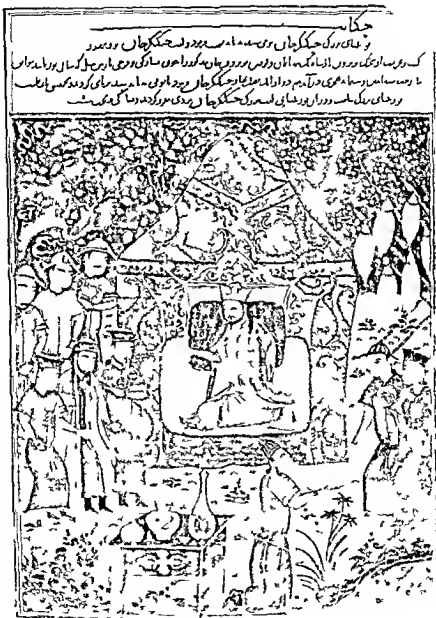


PLATE LX

Chungiz Khan proclaims himself Emperor after his victories over the Turkish peoples, his throne is surmounted by the golden bird, the emblem of sovereignty in China, on the right the horses' tails which served as standards among the Turks (History of the Mongols, by Rashid ad Din. Tabriz, about 1310 Bib Nat., Paris)

PLATE LXI

Ogotai, son of Chingiz, seated before his tent on a Persian carpet, surrounded by his sons one of whom wears a Chinese cap and another a turban (History of the Mongols by Rashid ad Din Tabriz, about 1310 Bib Nat, Paris)



PLATE LVIII

Arghun Mongol Prince of Persia, seated on his throne with one of his wives, another is near the throne in front of which stand five Mongol princes (History of the Mongols, by Rashid ad Din Tabriz, about 1310 Bib Nat, Paris)



و چون آن اسکاه و د جنش را بر سر شمشیر او افتاد و امانت نرفت نه بود و بطوری و حیا شکی شکستند بود و بر می برانند

PLATE LV

Ghazan after the capture of Nishapur orders the execution of an officer who had helped in the pillage of the town and had molested two Persian ladies, the short handled whip held by Ghazan is identical with the Cossack nagaiika (History of the Mongols, by Rashid ad Din Tabriz, about 1310 Bib Nat, Paris)

این می آید و دو که دانی ساخت چون بر سر دراز ساخت کرد و رفت
و بعد دو که اعا هاد و چون اره اس روان شد کلیله روی می آورد



و گفت هم بر آید آن دو و بعد از مر و فاد این که اگر تو آید

کجا آمد و دو که دانی ساخت چون بر سر دراز ساخت کرد و رفت
و بعد دو که اعا هاد و چون اره اس روان شد کلیله روی می آورد

ساده و مزله داشت و سمات آن مال دید
ساکت و چون داکت می تو می می مایه



PLATE LXVI

(a) The lion rending the bull whose horn pierces his belly (b) The cat talking to the
rat in the presence of the owl and the hedgehog (Fables of Bidpai, in Persian
Tabriz, about 1810 Bib Nat, Paris)

PLATE LXVII

The jackal Dimna making a speech to the lion. (Fables of Bidpai in Persian. Tabriz, about 1340. Bib. Nat., Paris.)

بس کنند آن جانوران که در همین سال بگشته ایشان خدا بختی داده و بدر
داشتند و عزیزان ایشان را سوزن داشت و تکی و بیج پیاورد اگر
آن روز مایه این کار بدید برنی و از قوت و بیعتی که در غنچه بود حال
این پیش نیامی بسود آن یک روز بخرام و روشی که سالک بیست
تا مملکات که در آن محل می و آن از آن ملک و در و

چون سخن بشنود حقیقت آن شناخته که آن اکای از زیاده تی روی اند که
نشان بکشد و از خوردن گوشت بازین و بیرون افتادن که در امت کشته
در

در الهیه پیش منو خلد خلد	فی انما مات و لکن بعدا اصبعا
شکست لب سواد فی الاقره	حی انما انا و اصل الحیا

چون شکال و بکال شیب و خاک و نادر که قوت او بیج بدید و بر ریش و او



و لوراکت آسان در حق و از کتی و از حق و یک با و آن که از ادا ن
او و بی نیستی غری می و حجت حق بقت و تو و نکند و این در حق
میں و تن افد و کانی که حقیقت ایشان بیج است حجت نادر
بزرگ شوند به از ارف ایشان شکست و از آن ایشان را ختم
بزرگ و شو که غلبه شوند به از شکست و به تن طاعت کنند و نتیجه
قد تو در تها بیانی که و در هر دو و حق و بیج و از آن تو شتاب





PLATE LXVIII

In the upper part, the zodiacal sign of the Scorpion represented by the figure of a scorpion beside a sleeping man, below, Sagittarius, represented as a man shooting an arrow, behind him are a blue man and a serpent, this is a copy of a Hindu composition.
(Kazwini, Marvels of Creation Tabriz, 1383 Bib Nat, Paris)

PLATE LXIX

The archangel Gabriel beneath the Lotus of Infinity ; he appears as a young girl dressed in the Imperial yellow silk robes of China, with wings copied from those in mosaics of the Late Empire. (Kazwini, *Marvels of Creation*. Tabriz, 1898. Bib. Nat., Paris)





PLATE LXX

The archangel Michael giving to men their daily bread and weighing the waters of the
rain and of the sea, he wears the Hindu scarf over a robe of red brocade (Kazwini,
Marvels of Creation Tabriz, 1033 Bib. Nat., Paris)

PLATE LXXI

The Sun, wearing a crown, between two steeds and holding the sun's orb round his head, this figure is a relic of the Greek representation of Phœbus Apollo driving a quadriga
(Kazwini, *Marvels of Creation* Tabriz, 1888 Bib Nat, Paris)

از این که در کوه و دشت و در میان کوه و دشت و در میان کوه و دشت
 از این که در کوه و دشت و در میان کوه و دشت و در میان کوه و دشت
 از این که در کوه و دشت و در میان کوه و دشت و در میان کوه و دشت



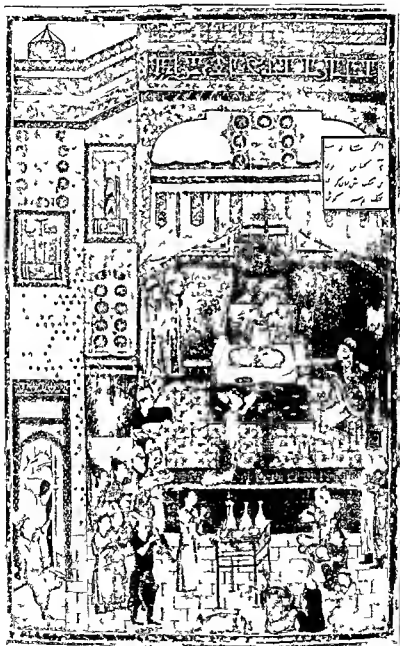


PLATE LXXII

Humai, Prince of Persia, is received at the Court of China and falls in love with the Emperor's daughter Humayun, whom he sees at one of the windows of the harem (The Loves of Humai and Humayun, by Khadju Kirmani Baghdad, 1896 Brit Mus, London)

PLATE LXXIII

Inj, son of Faridun, King of Persia, assassinated by his brothers Salm and Tur ; Faridun had promised them they should reign over the West and the East, reserving Persia for Inj. (Book of the Kings, by Firdawsi. Herat, about 1430. Bib. Nat., Paris)





PLATE LXXII

Rustam recognizes Sohrab his son by the daughter of the King of the Turks whom he has just wounded mortally, the horse wears a curass after the Chinese fashion adopted by the Turks the Mongols and the Japanese early in the Middle Ages (Book of the Kings by Firdaws Herat about 1430 B b Nat Pars)

PLATE LXXI

Rustam takes B zhan from the pit where he has been flung by the orders of Afrasiab, King of the Turks. Manizha daughter of Afrasiab who had fed B zhan with bread, procured by begging, watches the scene. (Book of the Kings by Firdaws Herat, about 1430 B b Nat Paris)





PLATE LXXVI

Fight between the Iranian hero Gudarz and Piran, a knight of Afrasiab's army ; Gudarz who stands on some rocks, is wounded by a javelin flung by Piran (Book of the Kings, by Firdaws Herat, about 1430 Bib Nat, Paris)

PLATE LXXVII

Kaidafa, Queen of Spain, receives at her Court Alexander, who had come to her country in disguise, she gives him his portrait which she had had painted secretly in Egypt
(Book of the Kings, by Firdaws Herat, about 1480 Bib Nat, Paris)

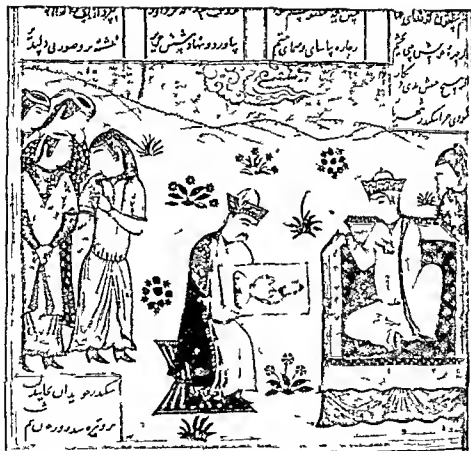




PLATE LXXVIII

Sapor, King of Persia, having come disguised to the Court of the Roman Emperor, is brought before him in chains (Book of the Kings, by Firdawsî. Herat, about 1430
Bib Nat, Paris)

PLATE LXXIX

Khusrau Anushirwan, King of Persia, orders Buzurjmihr to guess what is inside a closed casket (Book of the Kings, by Firdawsi Herat, about 1430 Bib Nat, Paris)



PLATE LXXIX

Khusrau Anushirwan King of Persia orders Buzurjmihr to guess what is inside a closed casket (Book of the Kings by Ferdowsi Herat about 1430 Bib Nat Paris)





PLATE LXXX

The Prophet Muhammad mounted on the mare Buraq hovers in heaven surrounded by angels and preceded by the archangel Gabriel (*Apocalypse of Muhammad* Herat 1436 Bib Nat, Paris)

PLATE LXXXI

The Prophet Muhammad arrives on the shores of the White Sea (Apocalypse of
Muhammad Herat, 1486 D b Nat Paris)



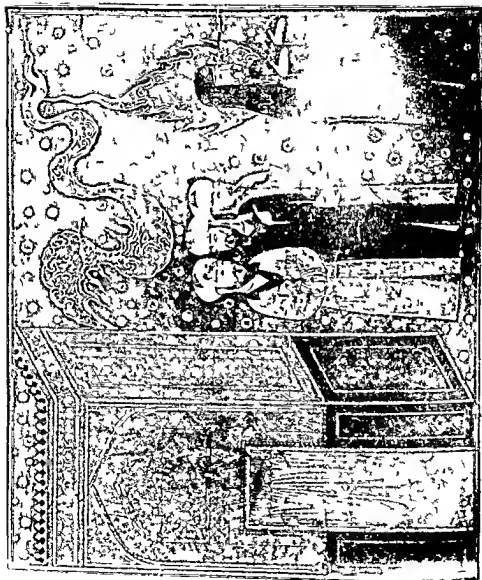


PLATE LXXXII

Moses going to greet Muhammad (Apocalypse of Muhammad. Herat, 1436
Bib. Nat., Paris)

In colour.

PLATE LXXXIII

Muhammad attains to the Third Heaven. (Apocalypse of Muhammad. Herat, 1436.
Bib. Nat., Paris.)



PLATE LXXXIV

The Prophet Muhammad meets the prophets Isma'il Is'hak and Lot, there is an extra figure in this composition (Apocalypse of Muhammad Herat 1436 Bib Nat Paris)



PLATE LXXXI'

The Prophet Muhammad perceives the fiery sea which will be cast into Hell on the Resurrection Day. (Apocalypse of Muhammad. Herat, 1486. Bib Nat, Paris.)

PLATE LXXVI

The Prophet Muhammad perceives close to the throne of Allah seventy thousand tents, each as large as the world separated from each other by a distance of seventy thousand years, in each of which are fifty thousand angels who adore Allah (Apocalypse of Muhammad Herat, 1496 Bib Nat Paris)





PLATE LXXXII

Muhammad sees in Hell the women who have introduced bastards into their husbands' families, the devil who feeds the infernal fires is copied from a Buddhist demon of Central Asia (Apocalypse of Muhammad Herat, 1480 Bib Nat Paris)

PLATE LXXXVIII

The constellation of the Dragon as seen in the heavens this painting copies the Chinese dragon the Persian artist has omitted its paws (Tables of the Fixed Stars by Abd ar Rahman as-Sufi Samarkand about 1437 Bib Nat Paris)

صورة الغول على مائة في الكوكب

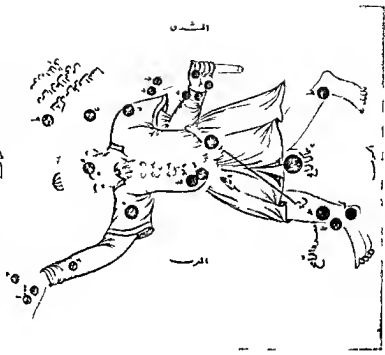


PLATE LXXXIX

The constellations of Cepheus and Boötes as seen on the celestial globes. (Tables of the Fixed Stars, by Abd ar-Rahman as-Sufi. Samarkand, about 1437. Bib. Nat., Paris.)

PLATE XC

The constellations of the Charioteer (literally, he who holds the reins) and the Virgin
or Spica as seen on the celestial globes (Tables of the Fixed Stars by Abd ar Ral man
as Sufi Samarkand about 1437 Bib Nat Paris)

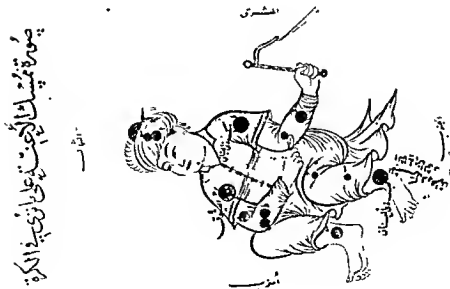
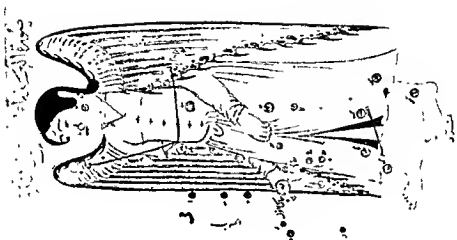




PLATE XXI

The two constellations of Serpentarius and the Serpent, as seen in the sky, the serpent is a copy of the Chinese Dragon (Tables of the Fixed Stars, by Abd ar Rahman as-Sufi. Samarkand, about 1437 Bib Nat., Paris)

PLATE XCII

The constellation of Hyades or Aquarius, as seen in the heavens. (Tables of the Fixed Stars, by Abd ar Rahman as-Sufi. Samarland, about 1437. Bib. Nat., Paris)

له لاله و مریه و طریقه علی سکه که لرسه و اکثر
تا نه ح و سون شام و مرکز که لاسم و اکثر الس لیس
و مریه که لاسم و سده مرکز که و مریه و اکثر
مما و سده شام و علی و مریه که لاله و مریه که
مرم و مریه



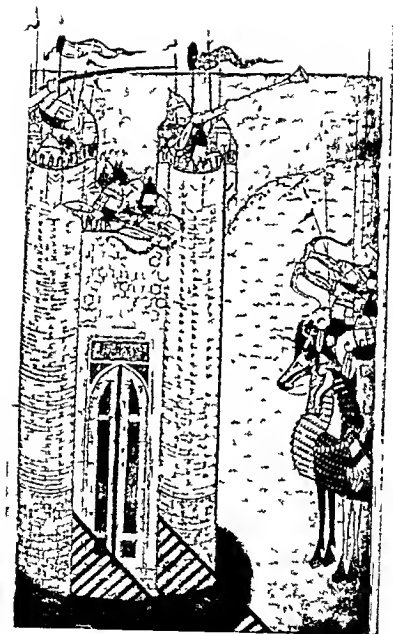
صورة الشخص والجلد
الآثار على ما في
الكتبة

PLATE XCIII

The constellations of the Serpent, the Bowl and the Crow as seen on the celestial globes
(Tables of the Fixed Stars, by Abd ar-Rahman as-Sufi Samarland, about 1437.
Bib Nat, Paris)

PLATE XCIV

Mongol horsemen of the army of Hulagu prince of Persia besiege the citadel of Alamut near Hazwin which was under the rule of the Ismailian prince Rukn ad Din Khurshah the horses of the Mongols wear cuirasses after the Chinese fashion (History of the Mongols by Juwaini Tahriz 1438 Bib Nat Paris)





<p>ام دی قات پست</p>	<p>ام دی قات پست</p>
<p>پست قات پست</p>	<p>ام دی قات پست</p>
<p>ام دی قات پست</p>	<p>ام دی قات پست</p>
<p>ام دی قات پست</p>	<p>ام دی قات پست</p>
<p>ام دی قات پست</p>	<p>ام دی قات پست</p>

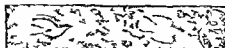
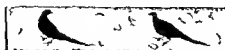


PLATE XCV

Small birds painted by the celebrated Bihzad in panels between the verses in a collection of poems by Amir Shahi of Firuzkuh. (Diwan of Amir Shahi. Herat, about 1480. Bib Nat, Paris)

PLATE XCVI

Sultan Hosain Mirza, Timurid King of Khurasan, in a hall of his palace. (Diwan of
the Sultan Hosain Mirza Herat, 1485 Bib Nat, Paris)



کاشی کاران و شمشیر سازان
پایان کنج و دم تپه سال

حکیم و نیه و پرنو قیاس و میک
و نال کریم و میک چال

PLATE XCVII

Sultan Hosain Mirza walking in the country near Herat (Dawan of Sultan Hosain
Mirza Herat, 148. Bib Nat Paris)

PLATE XCVIII

Bahram Gur Sassanid King of Persia hunting with his favourite Azada who is riding
pillion behind him playing the harp (Book of the Kings by Firdawsi Herat 1480
Brit Mus London)

لازاره کرد مسه م کرد	ارکس ا دشت ا بکاره	دو پکان تر کن کی تر دشت	دشت اقدار هر که دشت
ماکه و ترستاده در سر	سید پسر دغان تیر	تیر دو پکان در سر دشت	یک یک تیر دانه ادر دشت
همه دغان درون دشت	سرش سر دانه سادشت	تان بر سپرد گاه داده دتر	دو پکان در دیکه سپید
دو پکان لای سر دشت	کون اددون لکی که رشت	یرون داسوی هسته اکر دشت	کم کان سره در هر دشت
کوش یک آساده دکنه	سه آساده دوحای سپید	نارید که رشتش آساده دوتا	تیراه دتن داده دادر دکان
هر دوش دامن یک دشت	مران آساده دوحای سپید		



مرگش که او دید بسیار درخ
 و هر کام خرابی باشد در
 کسی که کند روزی پس کجا
 و اگر آب باشد جای بی
 چاه و سوارش نماز آب
 کسی که باشد که در پیش ازین
 نباشد هیچ شایسته ایستاد
 در آن کسی که بپسند و او را
 سخن گفت خدا را بکشد و هر
 چنین گفت گاهی او را زده

بیا به باز و زده درخ
 درم خواه از مردی و پست
 بر خشمش باید که کاش
 که در میان بر چو کند بر کله
 بر زش ترا سوزی که در شب
 ستم گفت گفتن بن نزد جهمر پیش
 ستم کرد که باشد در کجا
 بر وقت نبشت روز و هر
 که بر تر نماز سخن بگوید

بگوید یکسب به لاله با
 بناید که چه نیست درخ
 نه خند که با و در این
 برین نه خوش بر آن کنند
 درین سبزه نام و در آن
 چانه در بخت که در شاه
 یکی آفرین که در پیشه یار

از اینش کند در او را چو است
 که بگویند شش تر و در کج
 که از تریت و با با و بند
 بر و کشت اگر کسی که کند
 بای اندر آرد نه ایوان او
 زین تر بود اگر چه پیش ازین
 چه در بر عاقله هزار و شان
 زده کان و آتش و را که دید
 بیل شد بکر او خشمم به

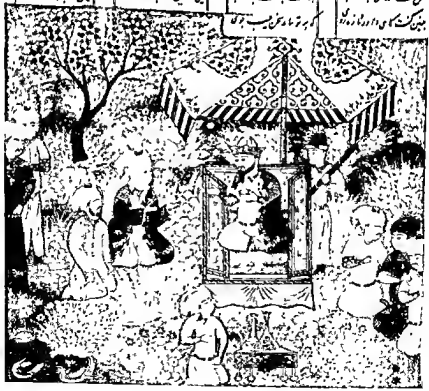


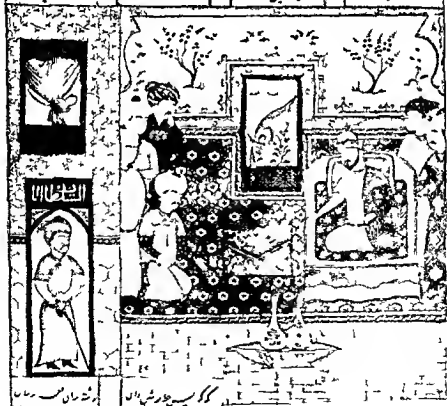
PLATE XCIX

Khusrau Anushirwan, Sassanid King of Persia, seated on a Chinese throne, conversing
with his minister the wise Buzurjmahr (Book of the Kings, by Firdawsi Herat,
1486 Brit Mus., London)

PLATE C

Hormuzd, Sassanid King of Persia, reprimands his son Khusrau Parviz. (Book of the Kings, by Firdawsi Herat, 1486 Brit Mus, London)

<p>چون مست میمان برادر من خوشگوارم درادی سپید مان نکند و نماند مددگشای که اندیشی ساده صدوق در دست رفته سران بر ساقی پدید که در گنجای کینه از و سپید ام کوئی نشسته بر دوش خاداه صدوق کبریا</p>	<p>چون مست میمان برادر من خوشگوارم درادی سپید مان نکند و نماند مددگشای که اندیشی ساده صدوق در دست رفته سران بر ساقی پدید که در گنجای کینه از و سپید ام کوئی نشسته بر دوش خاداه صدوق کبریا</p>	<p>چون مست میمان برادر من خوشگوارم درادی سپید مان نکند و نماند مددگشای که اندیشی ساده صدوق در دست رفته سران بر ساقی پدید که در گنجای کینه از و سپید ام کوئی نشسته بر دوش خاداه صدوق کبریا</p>	<p>چون مست میمان برادر من خوشگوارم درادی سپید مان نکند و نماند مددگشای که اندیشی ساده صدوق در دست رفته سران بر ساقی پدید که در گنجای کینه از و سپید ام کوئی نشسته بر دوش خاداه صدوق کبریا</p>
---	---	---	---



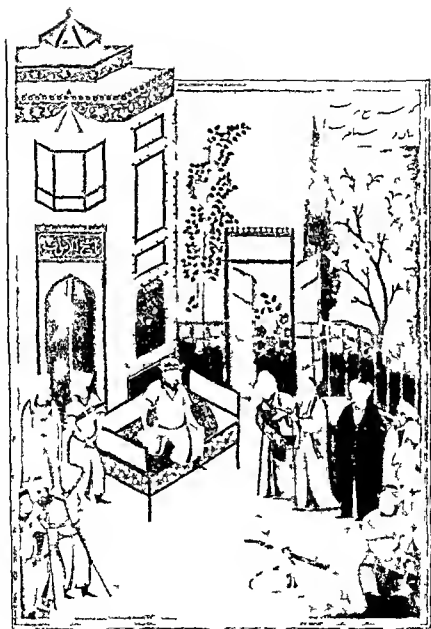


PLATE CI

The ministers of King Hormuzd implore him to have pity on his son Khusrav Parviz who kneels before the throne , this and the two following paintings are purely Bihzadian in style, and this one is attributed to Bihzad (Poems of Nizami Herat, 1494 Brit Mus , London)

PLATE CII

The wives and friends of Ibn Salam Baghdadi in mourning for his death, this painting is also attributed to Dibzad. (Poems of Nizami Herat, 1494 Brit Mus, London)



PLATE CIII

Alexander the Great arriving at a temple of idols in India (see Plate CLXVI) (Poems
of Nizami Herat, 1491 Brit Mus, London)



PLATE CIII

Alexander the Great arriving at a temple of idols in India (see Plate CLXVI) (Poems
of Nizami Herat, 1491 Brit Mus., London)

PLATE CV

Portrait of a Dervish wearing a large blue cloak (Herat, late fifteenth century
Bib Nat, Paris)

PLATE CIV

A Turkoman horseman preparing to shoot an arrow (Herat late fifteenth cent
Louvre Paris)

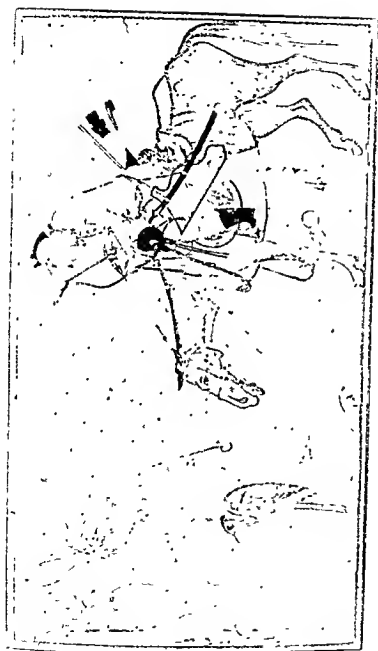


PLATE CII

Portrait of a Dervish (Herat about 1505 Bib Nat Paris)





PLATE CIX

Portrait of Zahir ad Din Muhammad Babur Padishah (1493-1530) in his youth, at the time of his campaign against Kandahar and India, painted at Kabul about 1502
(Brit Mus., London)

PLATE CX

Two wrestlers, master and pupil contending before the King on his throne surrounded by his Court (see Plate CXVIII) (The Rose Garden by Sadi of Shiraz. Bokhara, 1513 Bib Nat, Paris)





PLATE CXI

Khusrau Anushirwan, Sassanid King of Persia, and his minister, the wise Buzurjmehr discussing the insecurity of human affairs before a ruined palace, this painting is the work of a celebrated portrait painter named Muhammad (Treasury of Secrets by Nizami Bokhara about 1545 Bib Nat, Paris)

PLATE CXII

The Shaikh of Sanaan (see Plate CXXI), having abjured the Musulman faith, is obliged to herd pigs, to please the Christian lady with whom he is in love (Discourses of the Birds, by Mir Ali Shur Nawai. Bokhara, 1553 Bib. Nat, Paris)

فرا رسیدم رایان کسیدین	ای ساری غسل ملاح ادرست	عاشق محمود پسته دیو سپاسم	اورا دیو خرواح ساجد پستم
آینای اول میلدن قایا وئی	نیکدی یورولی یان کورل مل کور	سایک درو ویشتر کورکاج	شیخ اوجن کوکچی یوردل دی
ایک چهرت کرکن کوس چپایه	ایه یاقب اولی حوت بینه	ایکم خداحد و ساسین اشیکر	و عمل داورای ایدی قاشیکر



ای شیخ ارشد صاحب کمال	نیرزش تو پدی ویش کمال	ایمان شریک پادشاه	ایم علم ایتکلی اولر پادشاه
شکری اکلکست وارند کاز	کوتو کو خورنوکا وایر دیکاز	ایمل کچا قیلاق مساحت دوا	ایلیاس شتی خد محفلش ما

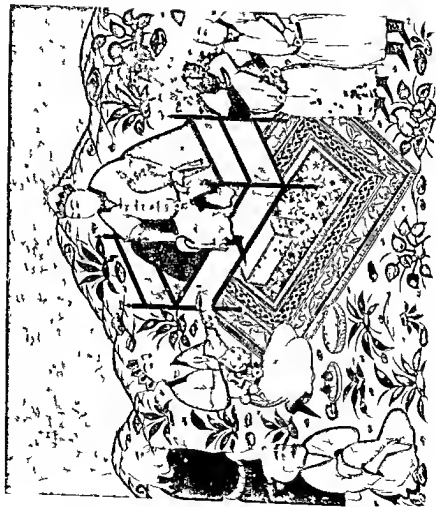


PLATE CXIII

A King seated on his throne surrounded by his Court. (Discourses of the Birds, by
Mir Ali Shir Nawai. Bokhara, 1553. Bib. Nat., Paris.)



PLATE CXVI

An idiot in a garden saws through the branch of a tree on which he is sitting, the inscription on the front of the house gives the date, 1535 (The Pleasure Garden, by Sadi of Shiraz Bokhara, 1535 Bib Nat, Paris)



PLATE CXVIII

Two wrestlers, master and pupil contending before the King on his throne, surrounded by the Court (see Plate CX), this painting is slavishly copied from an illumination in a book executed at Belh for Akbar Emperor of India, about 1500, and which was a replica of the one shown in Plate CX, in the same way the paintings reproduced in Plates CX-CXVII are slavishly imitated from those of Herat. This shows the non-existence at Bokhara of any independent school. The titles of Akbar, completely misunderstood can be read on the front of the pavilion (The Rose Garden by Sadi of Shiraz Bokhara 1567 Brit Mus)







PLATE CXII

Shirin Princess of Armenia and wife of Khusrau Parviz, King of Persia visits Farhad the sculptor of the rocks of Mt Bisutun and finds him lying on the ground (Works of Mir Ali Shir Nawai Herat 1576 Bib Nat, Paris)



دیکم داریوش یکم کا تخت

دیکم داریوش یکم کا تخت

چو دادا داریوش یکم کا تخت

چو دادا داریوش یکم کا تخت

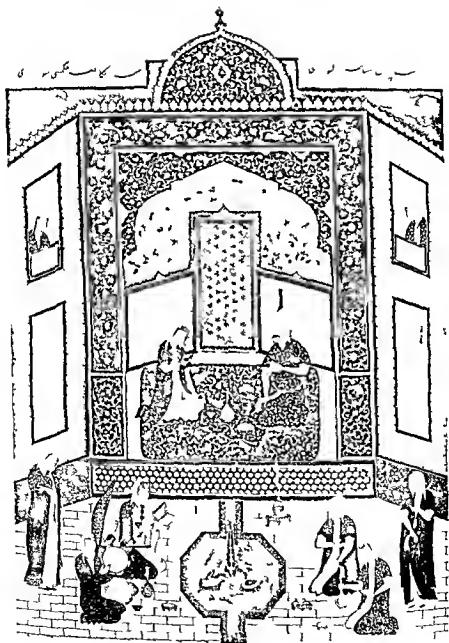


PLATE CXXIII

**Bahram Gur Sassanid King of Persia sitting on a carpet with one of his wives in a
building with a black dome (Works of Mir Ali Shir Nawai Herat, 1596 B b Nat
Paris)**



In colour

PLATE CXXIV

Bahram Gur, King of Persia, hunting the onager with his Court, while his favourite Azada, mounted on horseback, plays the lyre (see Plate XCVIII) (Works of Mir Ali Shir Nawai. Herat, 1526. Bib Nat., Paris)

In colour

PLATE CXXV

Battle between the armies of Alexander the Great and those of Darius, King of Persia
(Works of Mir Ali Shir Nawai Herat, 1526 Bib Nat , Paris)



PLATE CXXVI

The Prophet Muhammad, with his face veiled, hovers in heaven on the mare Burag surrounded by angels and preceded by the archangel Gabriel (see Plates LXXX-LXXXIII, LXXXV) (Poems of Nizami Tabriz, 1540 Brit Mus, London)





PLATE CXXVII

Bahram Gur, King of Persia, hunting the onager while his favourite, Azada, plays on the harp (see Plates XCVIII, CXXIV) This painting is attributed to a celebrated artist Sultan Muhammad. (Poems of Nizami. Tabriz, 1540. Brit. Mus., London.)

In colour

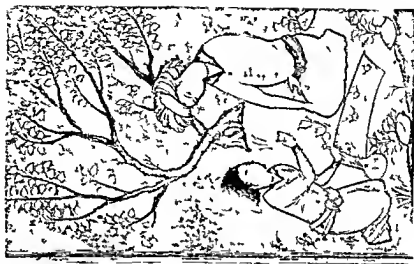
PLATE CXXVIII

Shah Isma'il I King of Persia, sword in hand pursues the Prince of Shirwan. The Prince and his troops are in flight. (History of Shah Isma'il by Kasimi Tabriz or Kazwin, 1541 Brit Mus., London.)



PLATE CXXIX

Alexander the Great King of Persia with his master Aristotle (Aphorisms on Medicine
attributed to Aristotle Tabriz or Kazwin 1542 Bib Nat Paris)



در پیش بر زمین نهاد و چنانکه اسمعیل را در زمین گفت و ابراهیم را بکار از اسمعیل در بدو
 ابراهیم کار در بر خلق اسمعیل مایید برید اسمعیل گفت یا پدر مگر در قیست کار دمیالی ابراهیم



PLATE CXXX

The Sacrifice of Abraham (History of the Prophets, by Nishapuri Tabriz or Kazwin
about 1550 Bib Nat., Paris)

PLATE CXXXI

Battle between the troops of David, King of the Jews, and those of Goliath. (History of the Prophets, by Nishapur Tabriz or Kazwin, about 1550 Bib Nat., Paris)

اول بودیچاره برینینه افتاد و یکپاره بر سپهر و دیگر پاهای رقیب افتاد و این سیدنا
 ازین روان و از آن برین می افتاد و جلد نرفت نه نه بر شکلی هزار سوار یکند و کلاه



هر امر استحق برودند و او گفت با قدم جان

من جبرئیل خضر گفتم از چنانست که مرا اش کردی کنی بهر کاری که من بگویم بموی که چرا او
 ای که کنه من ترا خبر دهم تو در نه قال فان ابغی فلیا ای عن شیء حتی احدث لک



PLATE CXXXII

The prophets Khidr Ilias and Moses observe on the sea a boat in which they propose to embark. (History of the Prophets by Nishapur Tabriz or Kazwin, about 1550
Bib. Nat., Paris)

PLATE CXXXIII

The Seven Sleepers of Ephesus and their dog imprisoned in the cave where they slept concealed from the reign of the Emperor Decius to the time of Theodosius the Younger, with whom they conversed and afterwards died (History of the Prophets, by Nishapurî Tabriz or Kazwin, about 1550 Bib Nat, Paris)





PLATES CXXAIV CXXV

Painting on two pages represent ng the King of Persia surrounded by his Court in the
gardens of his palace (Book of the Kings by Firdawsi Tabriz or Kazwin 1546
B b Nat Paris)





کر باشد پیر پرف رنہمی	حشر ایں کرد کرد آوردن
بصد آب در چاہ کرد	کرد چاہ سنہ لکاد کرد
بسوی آب جوان زد زنی	محت آمد ساد مستد زنی



سار کے چاہاں صر سار | ذرا بخشت دل را آب ہما

PLATE CXXXVI

The prophet Joseph, wearing the nimbus of prophetic light, is drawn out of the well into which his brothers had thrown him (Tale of the Loves of Joseph and Zulaikha, by Jamī Kazwīnī, about 1570 Brit Mus., London)

PLATE CXXXVII

Sketch for a picture by Muhammadi, a celebrated artist of the late sixteenth century representing a dervish seated at the foot of a tree, watching some peasants at their work. This picture, which is signed and bears the date 1578 was painted at Ispahan (see Plate CLIV) (Louvre, Paris)

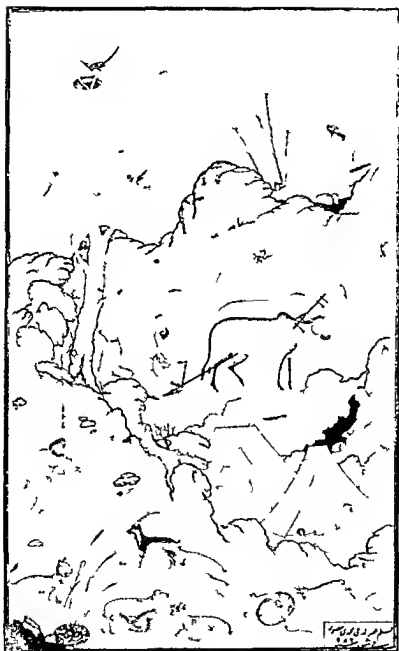




PLATE CXXXVIII

Portrait of a Dervish wearing a panther's skin on his shoulders and holding a cup in his hand, attributed to Sadik, late sixteenth century. Sadik is probably the same artist as Sadika Beg of the Afshar tribe, a pupil of Muzaffar Ali—a follower of Bihzad—and who both died after 1576 (Bib Nat., Paris)

PLATE CXXXIX

A Persian noble and a Muhammadan monk amusing themselves in a garden ; the noble offers the monk an orange Line drawing in the style of Agha Ruza and Sadik ; made at Ispahan in the latter part of the sixteenth century. (Louvre, Paris)



PLATE CXXXIX

A Persian noble and a Muhammadan monk amusing themselves in a garden, the noble offers the monk an orange. Line drawing in the style of Agha Ruza and Sadik, made at Ispahan in the latter part of the sixteenth century (Louvre Paris)



PLATE CXLI

A Muhammadan monk and a young page under a tree , the page holds a cup of wine and a pear Line drawing of the end of the sixteenth century in the style of Agha Ruza and Saduk, made at Ispahan in the latter part of the sixteenth century (Pozzi Collection, Paris)





PLATE CXLII

A lady with her maid, who carries a tea tray, copy of a Chinese drawing of the end of the Sung period (thirteenth century), made at Ispahan in the late sixteenth century. We notice in this copy mistakes and misinterpretations similar to those in the paintings reproduced in Plate LXXXVIII, which are also copied from Chinese originals (Louvre, Paris)

PLATE CXLIII

A youth listening to the teaching of a monk who is squatting in his cell. This composition is framed in a decoration which depicts animals in a forest, some of these are borrowed from Chinese Bestiaries. This decoration is characteristic of the later sixteenth and early seventeenth century, in the reign of Shah Abbas I. This picture was made at Kazwin about 1570, towards the end of the reign of Shah Tahmasp. (Louvre, Paris.)





PLATE CXLIV

A young Persian holding a book in his hand Line drawing very late sixteenth century ,
executed at Ispahan in the reign of Shah Abbas in a very expressive style which becomes
later on that of Riza i 'Abbasi (Louvre Paris)

PLATE CXLV

Line drawing representing a Dervish seated under some rocks on which an ounce is climbing a hunter passes in front carrying a stag on his shoulders (Ispahan late sixteenth century Bib Nat, Paris)





PLATE CXLVI

Line drawing representing a prince with an attendant, seated under some rocks and holding hunting falcons, this drawing which is not finished, is by the same hand as the preceding one (Ispahan, late sixteenth century Bib Nat, Paris)

PLATE CXLVII

A Muhammadan angel; line drawing by Wali Jan; late sixteenth century, probably executed in Constantinople, where this artist went to seek his fortune. The imitation of Chinese style is visible in this composition, which bears the signature of Wali Jan.
(Musée Jacquemart-André, Paris)





PLATE CXLVIII

A Muhammadan angel, line drawing by Woli Jan in the same Chinese style, but without a signature (Musée Jacquemart André, Paris)

PLATE CXLIX

Line drawing representing two angels with outspread wings and feathers on their heads, in a style representative of the technique of Wah Jan, who made this drawing at Constantinople, at the end of the sixteenth century (Bib Nat, Paris)

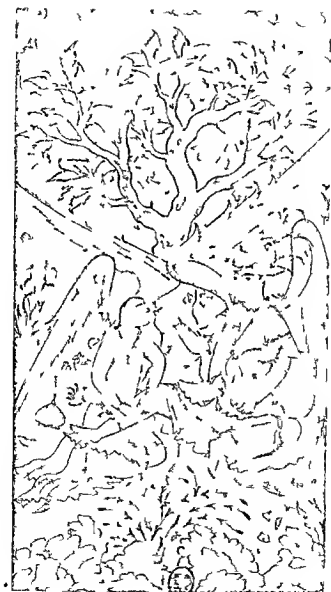




PLATE CL

Men loading a camel Ispahan, late sixteenth or early seventeenth century
(Brit. Mus., London)

PLATE CLI

Side of a book-cover in black lacquer, decorated with figures in gold made for a collection of paintings and specimens of calligraphy at Ispahan, at the beginning of the seventeenth century, this composition depicts animals fighting in a forest, above them flies the Chinese dragon (Bib Nat, Paris)





PLATES CLII, CLIII

Painting on two pages representing a Persian king amusing himself in the royal park, this composition was made at Ispahan about 1620 in the reign of Shah Abbas I, by Ruza i 'Abbasi or one of his pupils (Treasury of Secrets, by Nizami Bib Nat, Paris)





PLATE CLIV

Portrait of a young man reading a book; the inscription in the upper part of the picture tells us that Shah Abbas I ordered this copy of an original made at Ispahan about 1575 by Ustad Muhammadi Herati. The copy was made at Ispahan about 1620, by Ruza-i 'Abbasi (see Plate CXXXVII) (Brit. Mus., London)

In colour

PLATE CLV

Copy of a Chinese painting representing a Buddhist or Taoist bonze playing with a cat made at Ispahan about 1620 by an artist of the school of Izza : Abbassi. The colour tone has been strengthened by the Persian artist the colours of the Chinese paintings being much less brilliant (Bib Nat Paris)



PLATE CLII

Portrait of a Persian secretary wearing fawn coloured boots. His inkstand is beside him. This painting by Riza Abbasi is in an unusual manner the signature of Rza Abbasi has been intentionally effaced (Ispahan, about 1670. Bib Nat., Paris)





PLATE CLVII

Portrait of the wife of a minister of Shah Abbas I, by Ruza i 'Abbasi, but his signature and the lady's titles have been intentionally effaced (Ispahan, about 1620 Bib Nat, Paris)

PLATE CLVIII

A Persian cupbearer, line drawing heightened with gold, by a pupil of Agha Ruza, who worked in the manner of Ruza i 'Abbassi (Ispahan, about 1620 Bib Nat, Paris)





PLATE CLIX

A Dervish holding in his hand an elbow rest, by a pupil of the school of Ruza i 'Abbasi
(Ispahan, early seventeenth century Bib Nat Paris)

PLATE CLX

A figure holding a wild goat on a leash, this figure is clearly a copy of one in a European painting; his clothes and attitude show it. The Persian artist has given him the sort of head-dress worn by Catharine de' Medici or Mary Queen of Scots, at the end of the sixteenth century (Ispahan, first half of the seventeenth century Bib Nat, Paris)





PLATE CLXI

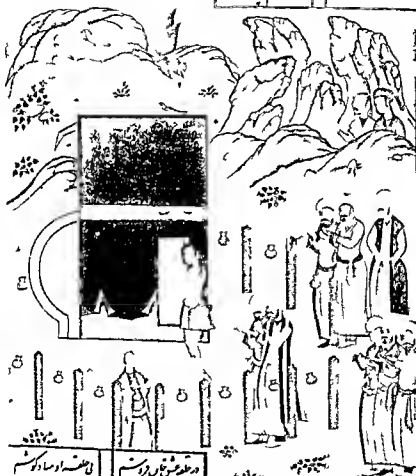
Khusrau Parviz, Sassanid King of Persia arrives before the castle where his love Shirin, Princess of Armenia, has taken refuge, she holds out her arms to him (The Loves of Khusrau and Shirin, by Nizami Ispahan, about 1024 Bib Nat, Paris)

PLATE CLXII

Shirin arrives before a pavilion of brocade in which Khusrau Parviz is sleeping surrounded by his Court (The Loves of Khusrau and Shirin by Nizami Ispahan about 1624 Bib Nat Paris)



مکرم چو دست عشق بند	دل کرب سس بند	حای جو عسیر	مهر و مهر رود
مکرم کرم طالع دار	کار و رسم چو عسیر		



کوبه در عشق کج حیدای	ابن بیت قرنی اشپای	در طالع عشق غافل درویشم	ناله او سا کو شمش
چو در عشق شد سر ششم	ناله عشق کج سر ششم	مهر و عشق تی دریم	کرب و عشق تی دریم
		مردان کو در عشق غایب	سلاطین براد پهل

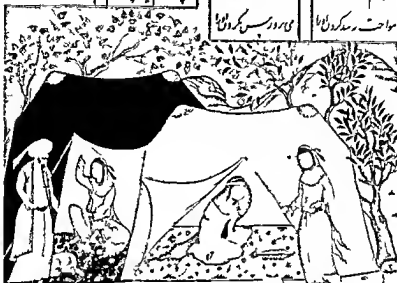
PLATE CLXIII

Majnun, on pilgrimage to the Black Stone of the Kaaba at Mecca, this painting, like the three following ones, is the work of an artist named Haidar Quli who worked in the style of Riza i 'Abbasi (The Loves of Laila and Majnun by Nizami Ispahan, about 1621 Bib Nat, Paris)

PLATE CLXIV

Majnun, wearing the golden chain of love round his neck reaches Laila's camp, she can be seen in her tent on the left of the composition, by Haidar Quli (The Loves of Laila and Majnun by Nizami Ispahan about 16th Bib Nat Paris)

چون پنجسنگای	شدند و در چشمتی	و باغ و داشتند و آن	آن دوس در دمس
شکر دام و دسای	ساخت و حسد کما حوی	مرچ آن هم یاد چسنگار	لی شرکت من راست را
مواحت و مدگردن ادا	می رود بس کردن ادا		



مرحاکه رسید که آن	اکر بست کی کی حسد	حدید کی که خود نیشل	در چشمتی و ادس
			اکر بست کی که خود نیشل

در جهان تو را میسر است	در عالم عشق جفا لاگ	اقبال برده سپاسم کرده	بکس نام نام کرده
جواد می شد در آتش	در سر طری دلیع کیش	مداقمه محو در جهان ش	چون در پسته ترای در پیش
آواره عشق و در افتاد	چون پنجه شتر آمد	آن فکر دانت موی و د	مرغزده که شتر او چو
آید رسد آن دو سگ	افنا و سپه نام در گرانگ	کرد و پستماع با حریفان	ارطسم حال او در میان
در آید و را بد چو سگ	در جبین آن عرب و تگ	کدانت ز نام و در دست	رفت و را در جیت
		افاده رسه در حق باقی	پرسید شای پیشش می



مرغزده و شتر چو سگ | خلد و در دست است

PLATE CLXF

Ibn Salam Baghdadi, the husband of Laila, arrives in the desert where Majnun, devoured by his passion for Laila, lives in solitude, surrounded by wild animals, by Haider Quli (The Loves of Laila and Majnun, by Nizami Ispahan, about 1624 Bib Nat, Paris)

PLATE CLXVI

Alexander the Great, in India enters an enchanted garden where the trees are golden and the temples have cupolas covered with gold studded with precious stones by Haidar Quli (see Plate CIII) (Legendary History of Alexander the Great by Nizami Ispahan about 1624 B b Nat, Paris)



PLATE CLVII

Portrait of a Persian lady of the Court of Ispahan by Muhammad Kasim Tabriz,
middle of seventeenth century (Georges Tabbagh Collection Paris)

In colour

PLATE CLXVIII

A goldfinch on a stalk of narcissus in full bloom. The inscription tells us that this painting was made by Shirāzī 'Abbās, a famous artist, to the order of Shah Abbas II, King of Persia, for the King's private collection, and was finished at Ispahan, August 1st, 1633 (Bib. Nat., Paris.)

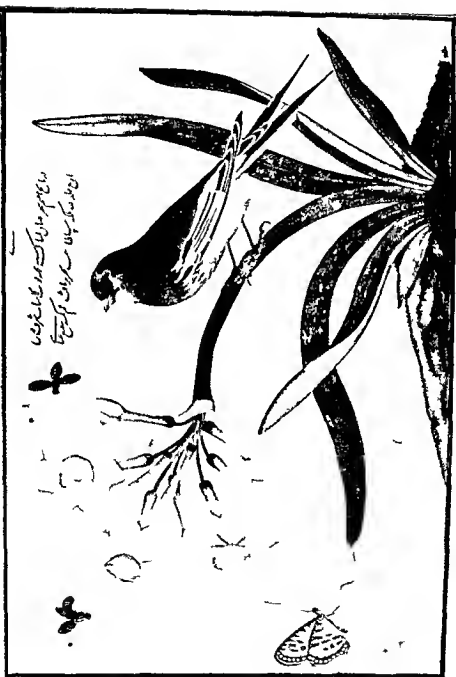


PLATE CLXIX

Rustam killing the white Demon Contrary to the tradition of Persian iconography, the paladin Rustam is represented as a young man; the white devil is imitated from a Hindu rakshasa (Book of the Kings, by Firdawsi, about 1700 Georges Tabbagh Collection, Paris)



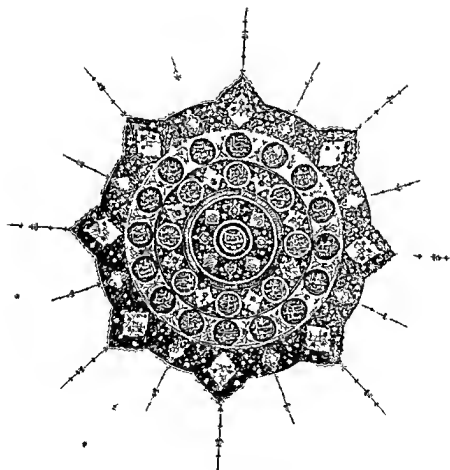


PLATE CLXX

The Death of the Paladin Rustam Rustam wearing his traditional head-dress kills his brother Shaghad hidden behind a tree with an arrow which pierces both tree and man, then the Paladin falls into the pit where his horse Rakhsh is impaled In some of the paintings in this Book of the Kings the demons with whom Rustam is fighting are dressed as soldiers of the British army in India they wear the Scotch cap and uniform one of them wears a Gurkha head-dress As the uniforms of Iranian soldiers were purely Persian, these paintings are probably the work of a Persian artist who had seen English troops on the Afghan frontier (Book of the Kings by Firdawsi about 1760 Georges Tabbagh Collection Paris)

PLATE CLXVI

Initial rose-shaped ornament, from the Collected Works of Mir Ali Shir Nawaz
containing in its circles the titles of all the works in the collection (Herat, 1526
Bib. Nat., Paris)



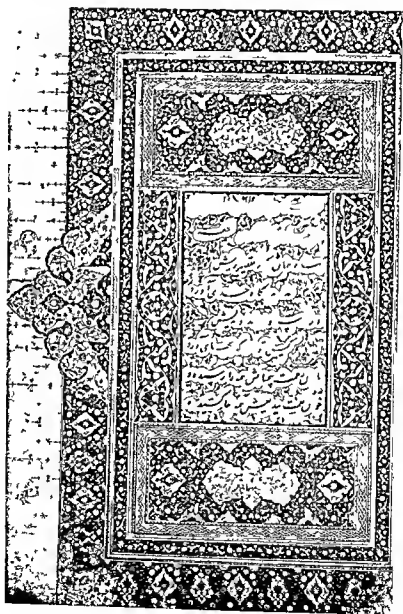


PLATE CLXXII

Illuminated page; copied from patterns of Persian carpets from the beginning of a specially sumptuous copy of the *Rose Garden of Sadi*. (Rakham, 1543. Bib. Nat., Paris.)

In colour.

PLATE CLXXIII

Portrait of Sulaiman Khan, Sultan of Constantinople, son of Sultan Salim Khan (1520-1566). This magnificent portrait is of a type very unusual in the art of the Turks of Constantinople. It was made at Stamhoul, about 1560, and represents the Sultan of the Turks at an advanced age. The Sultan is mounted on a horse with three white feet, in accordance with the old saying: 'One white foot, good-for-nothing horse; two white feet, horse for a beggar; three white feet, horse for a king; four white feet, horse for the knacker.' This tradition about the feet of a horse may have come from the Crusaders. But the Turks, though, like the Arabs of the desert, they were excellent horsemen, held other views on this point from those of the nomads, since the Sultan is mounted on a horse with white on both fore-legs and on the left hind-leg. It must also be remembered that the Prophet said: 'When thou desirest to go to battle, buy a horse with a star on his forehead and white on each leg, except the right fore-leg, and thou shalt be victorious.' The Arab profess the theory that white on both hind-legs is a sign of good luck, but that white on the fore-legs has no such property, that diagonal marks, i.e. white on the right fore-leg and on the left hind-leg, augur success, but that the horse with four white marks bears his rider's shroud with him. (Bib. Nat., Paris)



PLATE CLXXIV

The zodiacal sign of the Lion, represented as a woman with a nimbus riding a lion. Below are the three decans or divisions of ten degrees into which astrologers divide the signs of the Zodiac, each being under the influence of a particular planet; from right to left the decans of Saturn, Jupiter and Mars. This and the following painting are illustrations by a celebrated artist, Osman in an illuminated book made for the Fatimid Sultan, daughter of Sultan Murad III (Treatise on Astrology, by Muhammad as Sooudi, Constantinople, 1582 Bib Nat, Paris)





5
1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
70
71
72
73
74
75
76
77
78
79
80
81
82
83
84
85
86
87
88
89
90
91
92
93
94
95
96
97
98
99
100

PLATE CLXXV

The angel Maimun the ruler of the clouds This demon is represented in the shape of a rakshasa from the Sino Indian art of Central Asia and is copied from a Persian painting (Treatise on Astrology, by Muhammad as-Sooudi Constantinople, 1582 Bib Nat, Paris)

PLATE CLXVII

Portrait of a Turkish officer belonging to the army of Nasir ad-Din Muhammad Humayun Padishah, Emperor of India, this portrait is in the Persian style (Delhi, about 1545 Louvre, Paris)





PLATE CLXXVII

Courtiers waiting outside the Imperial Palace to hear news of Akbar's health when, in 1561, he was suffering from chicken-pox. The Emperor's horse, in the courtyard, wears the high Turkish saddle such as the Cossacks use to-day. This printing is attributed to Manohar. Like those reproduced on Plates CLXXVIII-CLXXXVII, it was made for Akbar. Not one of these paintings is signed, but the attributions in the margins are certainly right. (History of Akbar, by Abul-Fazl, Delhi, late sixteenth century, Chester Beatty Collection, London.)

PLATE CLXXVIII

An incident that occurred at a select drinking party when the conversation turned upon the bravery of the Rajputs. It was said that to show their contempt for death, two of them would run from opposite sides against the points of a double-headed spear, so that the points would transfix both of them and come out at their backs. Akbar apparently proposed to run upon his sword in a similar manner and had already fixed the hilt into a wall when Raja Man Singh knocked it down, but it cut Akbar's thumb and forefinger. In anger Akbar threw Man Singh upon the ground, but Sayyid Muzaffar rescued him from the Emperor's grasp by twisting his wounded finger and so making him loosen his grip of the Raja's throat. In the background is seen a room with shelves full of Chinese porcelain of the Ming period. This painting is attributed to Dawlat (History of Akbar, by Abul Fazl, Delhi, late sixteenth century. Chester Beatty Collection, London.)





PLATE CLXXIX

The reception by Akbar of the Ambassadors sent by Mirza Sulayman of Badakhshan at the banquet given by Munim Khan in celebration of the submission of Bayram Khan in January 1561. The niches in the niches on the wall is characteristic of the Ming period. This painting is attributed to Surdas. (History of Akbar by Abul Fazl, Delhi, late sixteenth century. Chester Beatty Collection, London.)

PLATE CLXXX

Rudolfo Acquaviva and another Jesuit, doubtless his companion Antonio Monserrate, sitting in the Ibadatkhana, or House of Worship, in the presence of Akbar, and offering to enter the fire with the Gospels in their hands if the Muhammadan theologians with the Koran would do the same. This painting is attributed to Narsing (History of Akbar, by Abul Fazl, Delhi, late sixteenth century. Chester Beatty Collection, London.)





PLATE CLXXI

Rejoicings in the Imperial Palace at the birth of Prince Salim, afterwards the Emperor Nur ad Din Jahangir Padishah, money and bread are being distributed to the poor, dancing girls and musicians display their skill, learned men and astrologers cast the horoscope of the baby prince. This painting is attributed to Laal (History of Akbar, by Abul Fazl. Delhi, late sixteenth century. Chester Beatty Collection, London.)

In colour

PLATE CLXXII

Akbar receiving from Abul Fazl ibn Mubarak the second volume of his work, the Akbar Nama. Attributed to Govardhan (History of Akbar, by Abul Fazl. Delhi, late sixteenth century. Chester Beatty Collection, London.)



PLATE CLXXXIII

A Mongol prince giving audience, surrounded by his Court , this sovereign is represented with the features of the Emperor Humayun, the son of Babur, the father of Akbar (History of the Mongols, by Rashid ad Din Delhi, late sixteenth century Pozn Collection, Paris)



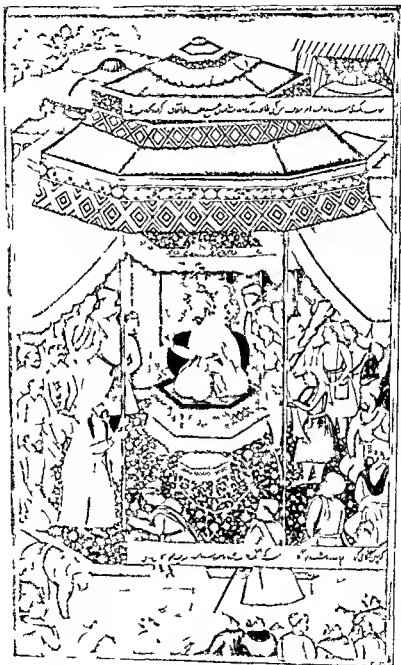


PLATE CLXXXV

The Mongol army besieging the fortress in which Ahmad of Fanaket, Vizir of the Great Khan Kubilai, had taken refuge after his rebellion. According to a note in the lower part of the picture, this fine painting is the work of three Hindu artists. Basawan made the drawing, Nanda of Gwalior coloured it, and Madhu drew the faces of the personages of high rank. (History of the Mongols by Rashid ad Din. Delhi, late sixteenth century. Pozzi Collection, Paris.)



PLATE CLXXXVI

The walls of the citadel of Badam, five or six farsakh from Khojand in Farghana; a caravan is bringing foreign wares to the fortress. (Memoirs of Babur Padishah, translated from the Turki into Persian, by the Khankhanan Abd ar-Rahim. Delhi, about 1590. Louvre, Paris)

PLATE CLXXXVII

Babur Padishah holding a levee (Memories of Babur, in Persian. Delhu about 1500
Louvre, Paris)





PLATE CLXXAFIII

An episode from the Romance of Hamza, this painting and the two following ones are illustrations from a fanciful work, which Abul Fazl and Firsihta saw at the end of the sixteenth century and which they mention in their biographies of Akbar. One of these manuscripts was decorated with 1 400 paintings, another with 860 paintings, and were made by the special orders of the Emperor (Romance of Hamza, Delhi late sixteenth century. Pozz Collection, Paris.)

PLATE CLXXIX

An episode from the Romance of Hamza showing the group of tents and enclosures made of canvas called *urdu* by the Mongols and *dahliz* by the Mamluks of Cairo (Romance of Hamza Delhi late sixteenth century Georges Tabbagh Collection Paris)



PLATE CXI

Another episode from the Romance of Hamza (Romance of Hamza, Delhi, late
sixteenth century Georges Tabbagh Collection, Paris)



PLATE CXC

Another episode from the Romance of Hamza. (Romance of Hamza, Delhi: late
sixteenth century Georges Tabbagh Collection, Paris)

PLATE CXXI

Portrait of a Hindu noble reading a book among blossoming trees, this charming composition imitates the style of a Persian picture especially in the blossoming trees, which are not Hindu motives (Delhi, late sixteenth century Brit Mus London.)

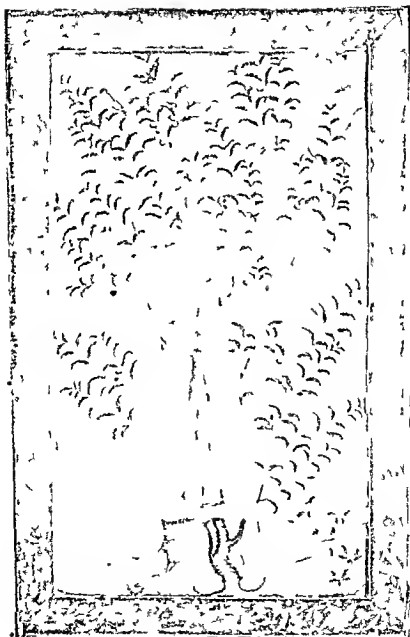




PLATE CXCH

Prince Salim, son of Akbar, afterwards the Emperor Jahangir, conversing with some
Musulman scholars; attributed to a celebrated artist named Bichitr (Delhi, about
1600 Album of Shah Jahan. Chester Beatty Collection, London)

PLATE CXCH

Jahangir, Emperor of Hindustan, conversing with a fakir in his cell, in the lower part of the composition are officers of Jahangir's suite, one of whom is holding his horse. The artist who painted this remarkable picture, more probably Bichitr than Hunhar, has drawn in the background a town which is copied from an Italian picture, as is evident by the Lombard domes (Delhi, about 1615 Louvre, Paris)

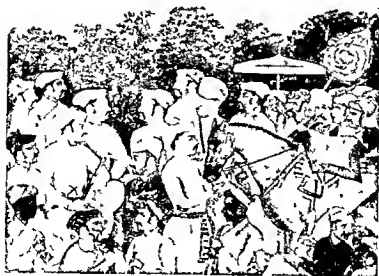




PLATE CXCIV

Jahangir, supported by two ladies of the harem, goes towards a bed of state, while the women of the palace make music, the niches in the wall contain porcelain of the Ming period. This painting is by the hand of a celebrated artist, Abul Hasan (Delhi, about 1625. Album of Shah Jahan. Chester Beatty Collection, London.)

PLATE CXCIV

Four dervishes in meditation , one of them plays the vina, another has fetters on his legs The artist who painted this composition has shown in the background the walls of a town of North Eastern Europe, probably France or Flanders, copied from an oil painting brought to Delhi (Delhi about 1625 Louvre, Paris)

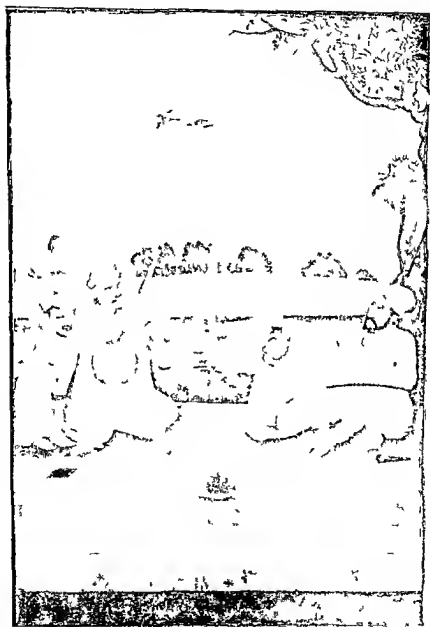




PLATE CXCVI

Portrait of an officer of the Emperor of Delhi , signed by a well known artist Muhammad Nadir Samakandi, who lived in the reigns of Jahangir and Shah Jahan and drew their portraits (Delhi, about 1625 Louvre, Paris)

PLATE CXXII

Three Muhammadan ladies of Hindustan giving presents to a monk. (Delhi early
seventeenth century Pozzi Collection Paris)





PLATE CACVIII

Two children playing with a beautiful Persian cat before the door of a dervish's hermitage, the dervish gently scolds them, in the background, a mountain in a style which recalls those painted in China in the thirteenth century by Chao Meng-fu. Behind the mountain the Indo-Persian artist has painted a little Swiss village, it can be recognized by its pointed steeple. (Delhi, early seventeenth century. Pozzi Collection, Paris.)

PLATE CXCIX

A general of the Emperor of Hindustan receiving the keys of a town which has surrendered (Delhi early seventeenth century Pozzi Collection Paris)





PLATE CC

A malicious caricature of an ascetic Brahman by a Muhammadan artist. The old man is walking on stilts fastened to his gold ankle rings, he is carrying an incongruous assortment of objects: a pair of bellows, a glass jug, a common earthenware pot, as well as an Indian pot containing a Japanese doll. The jar is to draw water from the Ganges, the little broom—made in England?—is to brush insects aside from his sacred steps, he begged these things from the native servants in English houses. The folds of his turban have been transformed into serpents. The English things carried by the old man date from the beginning of the nineteenth century: the page bears the royal seal used during the reign of King Louis Philippe. (Bib. Nat. Paris.)